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ABSTRACT

The final report of a college art faculty-based project to meet the needs of large numbers of students is presented. Objectives of the project were to develop a variety of courses using various teaching methods and without increasing faculty, to enable faculty to handle effectively large numbers of students, and to increase faculty members' course development skills. The document is presented in seven sections. The first two sections discuss the background and planning phase of the project. Prior to the project, course selection in art history was narrow, large classes were taught by lecture, and examinations were objective and machine graded. The planning phase involved weekly meetings of team members to present plans for new course content. Sections three and four focus on the implementation process which included writing syllabi, selecting films, outlining daily lessons, producing television programs and slides, and devising evaluation forms. Section five discusses methods used to evaluate the project and concludes that the original objectives of the program are being met. The final two sections briefly present plans for course maintenance and a chart summary of objectives and their current status. The appendix, which comprises the major portion of the document, contains student advising materials; syllabi for Contemporary Art, Man and His Symbols, History of Women Artists, History of Crafts, Philosophy in Art, 20th Century Art, Asian Art, History of Art Criticism, and History of Design; evaluation sheets; and quizzes. (KC)

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ABSTRACT

A small department of art history in a professional art school decided to enlarge its upper division course offerings. The students (artists and artisans), desired smaller classes and a greater variety of art history courses. They also wanted these courses to relate to their professional practice. The faculty wanted to develop a new curriculum in which the courses meet these criteria in a unified and systematic way.

First the faculty determined what general goals art history courses were intended to serve in the education of artists and artisans. For each goal they fashioned instructional objectives. The faculty also developed a list of courses they felt capable of offering and which would be of interest to students. They then matched their instructional goals with the most appropriate courses. For example, the ability to communicate effectively in speech and writing became one of the objectives in the Philosophy of Art course. The ability to describe a work of art with reference to its historical context, the materials and style employed and the artist's personality became an objective for the 20th Century art course. The aim throughout was to translate curriculum goals into course outcomes.

Once objectives were established for each course in the new curriculum, instructional techniques and activities were selected that specifically developed the skill or knowledge sought in the objectives. Thus, the History of Crafts course involved students in studio demonstration whereas Contemporary Art required that students conduct and document (with film/art work/audio-tape, etc.) artist interviews.

This course/curriculum development process has been particularly successful because the art history faculty worked as a team with instructional developers and media specialists. They jointly established not only the

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curricular goals, but the objectives for each course as well as the instructional strategies and learning activities for each objective. The team approach has resulted in a very closely coordinated and complimentary set of courses, that is, a rational curriculum. Systematic course evaluations of the new courses indicate that students are learning more and satisfaction has increased.

INTRODUCTION

This report reflects the progress we have made toward meeting the four objectives of the proposal funded by the Institute Committee on Projects Relating to Productivity in May, 1979. The following table summarizes the four objectives of implementing the faculty-based model for art history course development and indicates the specific selections of the report which deal with each objective.

OBJECTIVE	SECTION OF REPORT
1) To meet the need for more effective teaching and learning for large numbers of students (350-400) per term with no increase in faculty (two and one-third) by preparing a variety of courses allowing for a variety of teaching approaches.	2) Planning
2) To insure the high impact of the art history program by having a complete set of nine new courses ready at the beginning of the program, Fall, 1979.	3) Production 4) Implementation
3) To maintain and increase faculty ability to effectively handle large numbers of students.	5) Evaluation 6) On-Going Maintenance
4) To develop faculty members' instructional development skills so that they may, in turn, become instructional development assistants for their colleges.	1) Background

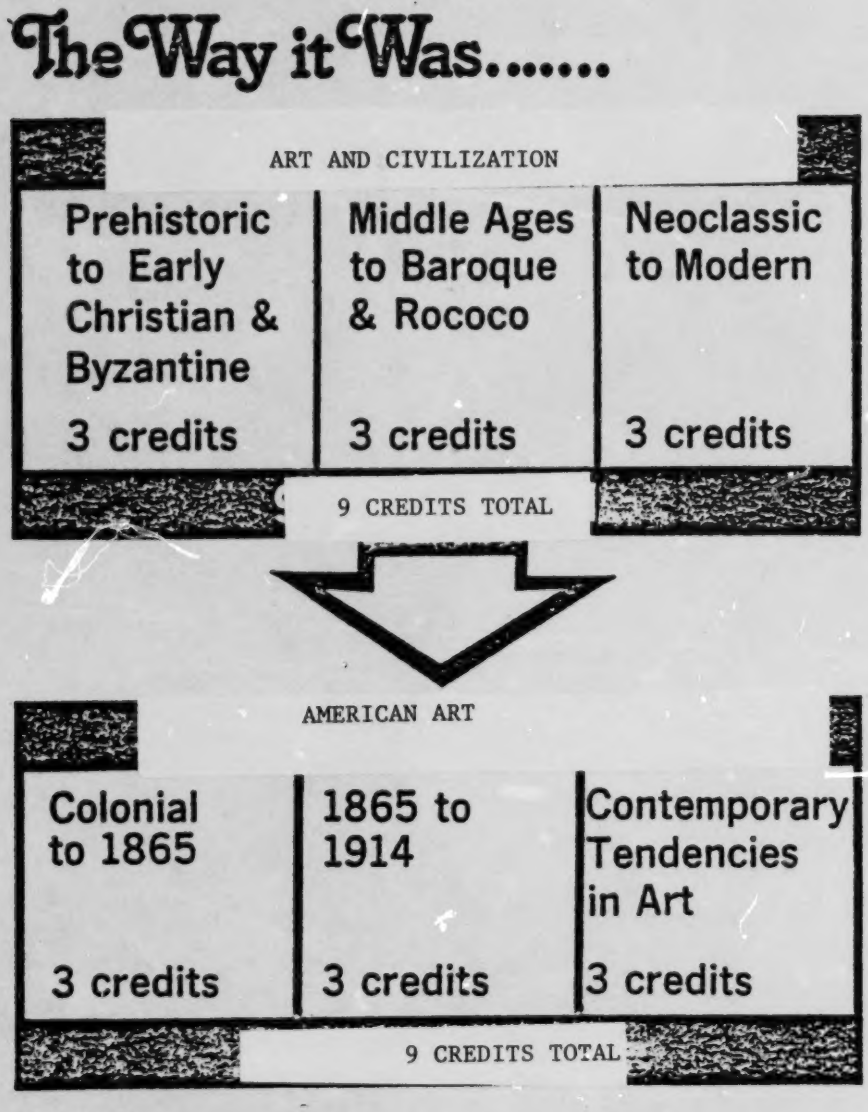
As the above table indicates, this report is divided into seven sections which document the project:

1) Background ..... p. 4
2) Planning ..... p. 9
3) Production ..... p. 16
4) Implementation ... p. 18
5) Evaluation ..... p. 26
6) Maintenance ..... p. 35
7) Summary ..... p. 38
8) Appendix ..... p. 40

1. BACKGROUND

Original Program

Over the past ten years 300 to 350 students from the College of Fine and Applied Arts and School of Photographic Arts and Sciences have taken two, three term courses. These courses provide the required eighteen art history credits. The courses were Art and Civilization FSCF 225, 226, 227 and American Art History/Contemporary Tendencies in Art FSCF 325, 326, 327.



Each course has had consistent enrollments of 200 for the past three years and two faculty (aided by a one-third time assistant for the past two years) have been teaching these courses.

The Problem

A significant proportion of student evaluations of the two courses over the years has been consistently negative about two things:

1) The limited teaching/learning approaches dictated by large, single class format. Traditional one-way lectures and paper/pencil machine scorable tests were the only workable solutions to large enrollment classes.
2) The lack of course selection in the art history offerings brought about by requiring all students to take the same American Art History/Contemporary Tendencies sequence. Large areas of art history were left untaught by the narrow focus on only American Art history.

The Proposed Solution

Thus, in 1976, the art history faculty began a revision of the art history curriculum that would provide more effective learning and greater student/faculty satisfaction without increasing the number of faculty teaching art history. The revision provides a wider variety of courses so that students can choose from three different offerings each term. This required the development of the following nine new art history courses for the first year of the curriculum (1979-80).

The Way it is Now.....

CONTEMPORARY ART THREE CREDITS

ANY TWO OF THSE NINE COURSES FOR A TOTAL OF SIX CREDITS

HISTORICAL APPROACH	PHILOSOPHICAL APPROACH	DISCIPLINE APPROACH
18th & 19th Century 3 credits	Man & His Symbols 3 credits	History of Crafts 3 credits
20th Century 3 credits	Philosophy in Art 3 credits	History of Design 3 credits
Asian 3 credits	History of Art Criticism 3 credits	Special Topics 3 credits

The high impact of having a complete program in place for this first year was part of the revision planning from the beginning to assure that the program would be upgraded in one effectively dramatic move rather than by the dribble effect of small changes over a longer time. Also, the momentum gained in team course development would be used to greatest advantage in the all-or-nothing plan.

Instructional Developers

Finally, the three faculty member team wanted to become their own instructional developers and prepare unique courses with differences in teaching strategies and behavioral results. It was felt, and proven by the experience of this project, that team responsibility for the curriculum and in individual courses would be a more effective approach to the art history program than the "every person for her/himself" approach. As a result of this team process, there are three in-house instructional developers who can bring their course development experience from this project to help their

colleagues with other courses.

A short-range effect of the faculty-based model is that it has helped insure that each art history faculty member can develop and implement future courses within the framework of the new curriculum's thrust--art history for the practicing artist. The long range effect of the faculty-based model is on-going. The faculty have collaborated with the Office of Instructional Development in the production of an article for Teaching and Learning for Careers describing their project. Currently, the members of the team are preparing articles on curriculum changes and course development for publication in such magazines as Improving College & University Teaching, Change, and Art. A paper will be delivered by one of the faculty members at a Faculty Development Conference in Florida during the coming academic year. Since it has always been important to the faculty to work together with other faculty and students in their college, they have scheduled and conducted presentations of their project to their colleagues of the College of Fine and Applied Arts. Because one of the objectives of the program has been to train the faculty as instructional developers to assist their colleagues, presentations of course development will be made to various groups: the entire faculty of the College of Fine and Applied Arts, the Curriculum Committee of the college, and to a small group of faculty members planning changes in their courses or departments.

The project was a success and accomplished the goals it set for itself. In addition, unforeseeable byproducts of the project have contributed to the experience and success of the art history program.

2. PLANNING

Early Work

In order to determine which course offerings might best answer the needs of faculty and students alike, input was sought from the faculty and students of the College of Fine and Applied Arts and the School of Photographic Arts and Sciences, since students from both colleges are required to enroll in the art history courses. A questionnaire listing titles for possible courses was prepared, circulated, and the results tabulated. For the most part, the courses receiving the highest number of votes were selected to comprise the new curriculum. A few others were added in order to form a sequential and comprehensive program aimed at the varied interests of the wide audience whom the program was to serve. The approval of the changes and the selection of course offerings were the result of deliberations conducted at meetings of the Curriculum Committee of the College of Fine and Applied Arts.

Funding

Following the decision to provide for changes in the art history curriculum, funding for the project was next considered. A productivity grant from the Institute was requested and received. Funds for the project were also contributed by the Dean of the College of Fine and Applied Arts. In combination, the grant and additional funds provided for summer session salaries, the purchase and rental of audio-visual materials, printing and production costs, the purchase of books, and the like.

Course Planning

Planning continued by determining a time for weekly meetings beginning with the summer of '79 and attended by Tom Forrester, a member of the Instructional Development staff; Stan Bissell, a member of Instructional Media Services; Barbara Hodik, Joanne Szabla, and Alan Fisher, teachers involved in conducting the courses; and Jackie Wry, a graduate assistant. At every session a group approach to the discussion of course content was maintained, regardless of which individual was ultimately responsible for the actual teaching of the separate courses.

A matrix was developed that would show ways of organizing content for teaching art history, each course offered, and the amount of emphasis each course would place on any of the organizational approaches. The following chart helped display methodologies and emphasis throughout the curriculum. It aided in preventing methodological skew and reflected a balance of approaches to organizing content.

Fig. 4 Matrix of Approaches to Art History Content

APPROACHES TO ORGANIZING CONTENT / COURSES	Asian Art	18th & 19th Century	Man and His Symbols	20th Century Art	History of Crafts	Philosophy of Art	Art Criticism	History of Design	Selected Topics	Contemporary Art
Sequential	■	■		■	■		■	■	■	
Retrospective			■			■			■	■
Theory						■				
Style		■		■				■		■
Thematic	■	■	■							
Micro/Macro				■		■			■	
Problem Solving			■				■			
Media					■			■		
Persons/Process/Product	■				■		■			■

1. SEQUENTIAL - chronological approch to movements and artists
2. RETROSPECTIVE - treats topics from the present to the past, stressing what is contemporary as related to its roots in the past.
3. THEORY DEVELOPMENT - deals with the development of art philosophies as a component of art history.
4. STYLE DEVELOPMENT - focuses on the factors involved in the birth and maturation of various artistic styles.
5. THEMATIC - traces historically how particular themes are treated during various time periods.
6. MICRO/MACRO - examines specific artists and/or works that embody characteristics of a movement and which may provide generalizations applicable to other artists and/or works.
7. PROBLEM SOLVING - approaches aspects of art history from the aspect of necessity resulting in solutions.
8. MEDIA - traces historically how the use of a particular media develops throughout various eras and movements.
9. PERSONS/PROCESSES/PRODUCTS - examines the interrelationships of persons, their environment, and their products.

Team Processes

A stated goal of the new curriculum was the modification of the traditional slide-illustrated lecture to include a fuller array of instructional techniques because practicing artists need not only information, but also experiences which encourage them to relate their own art to previous art, to derive ideas and guidance from history, and to criticize and defend their art from an informed perspective. If students were to deal actively and personally with the information offered by art history, alternatives to the"one teacher-two slide projectors-two hundred students"model would be necessary. Thus, the new courses were designed to involve a maximum of student involvement with minimum utilization of traditional approaches previously used in the large class format.

The group determined a limited (3 to 5) number of objectives for each course. Group effort was also responsible for determining strategies to carry out the objectives, a variety of resources to be utilized, as well as the means for determining whether or not the objectives were successfully met. The following worksheet was devised and used for this part of the planning process.

Group brain-storming determined to a large extent the content of the courses, each faculty member accepting advice, criticism, and making changes suggested by the group. Each was encouraged and supported by the others to let go of familiar content, to abandon familiar teaching techniques, and to try new strategies. This cooperative effort sometimes led to tears, to painfully discarding a laborious eighteen page outline for one a single page long, and to spending time with faculty in related areas to get suggestions for content and approaches.

While it was a painful realization that course changes involved changes in teaching styles, the faculty members introduced into their courses the greatest possible variety of approaches to content and teaching by looking for the

logical places to introduce these strategies and by keeping in mind target audiences for each course.

This portion of the project was the most stressful and painful, but there was consolation in the fact that all team members were familiar with each other's plans and could encourage each other's efforts.

MAN AND HIS SYMBOLS:

A concentrated study of symbols, legends, and myths in the visual arts with emphasis on symbol-making for communication.

OBJECTIVES FOR THE COURSE	WAYS OF KNOWING IF OBJECTIVES ARE MET	VARIETY OF EXPERIENCES TO ACCOMPLISH OBJECTIVES	RESOURCES TO ACCOMPLISH OBJECTIVES
STUDENT SHOULD BE ABLE TO			
1. Define the genera and give examples of each from at least 3 eras from Primitive to Contemporary times. (Genera: sign, symbol, legend, myth)	1. Essay test	1. Lectures, illustrated with slides and films possibly using faculty from General Studies for the legend and myth portions	1. Slide, film focus on Creation myths, legends, symbols; consideration of key questions like a. Does symbolism make for good art? b. Can one escape involvement with symbolism? (use current examples of apparent lack of involvement--eg. Chuck Close)
2. Analyze the thesis of Carl Jung concerning sources for symbol making activities in all persons	2. Discussion and formulation in student's own words of Jung's thesis	2. Assigned readings, outlined study guides for Jung's book, possible panel discussion by selected students & faculty from CFAA, SPAS, and College of General Studies	2. Local artist with penchant for dreams, fantasy as artistic motivation for 'symbolic' work
3. Analyze the thesis of the Gestalt psychologists concerning the sources for symbol making activities in all persons	3. Discussion and formulation in student's own words of Gestalt thesis	3. Lecture, illustrated with slides and other visuals, on Gestalt theories of symbol formation	3. Guest lecturer/discussion of Gestalt principles in photography.
4. Analyze contemporary sign, symbol, legend, myth by selecting one representative of each and applying Jungian and Gestalt theories to each.	4. Presentations by students (orally) of their analyses	4. Workshops for small groups during which presentations are made and discussed, questioned, clarified.	4. Slides, films of individual artists (Judy Chicago, perfect example) working in symbolic vein; feature length film (Bergman, Woody Allen??) as a take off for discussion of contemporary legend/myth; religious rituals and symbolic artifacts; notebook project collecting symbols of 20th century--(eg. alienated man, dehumanization of man, individual power/powerlessness, etc.)
5. Create an example in three of the four genera and be able to explain each	5. Class presentations	5. Workshops for small groups to assist, trouble-shoot, and facilitate the creation of student's own examples	5. Possible historical research project as a replacement for examples in each of the genera (for crafts students who may not find their crafts amenable to symbol-making)
6. Present her/his own created examples convincingly	6. Peer evaluations of presentations	6. One session devoted to criteria for evaluation of presentations	6. Guest speaker from Speech Department to speak on effective presentations

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3. PRODUCTION

The remainder of the summer was used to implement the three courses to be taught in the fall. Each faculty member undertook the development of the course she or he would be responsible to teach. The following things were done:

- syllabi were written
- films were previewed, selected, and ordered
- prep sheets for media usage, museum visits, artist interviews, field trips and other activities were written
- outlines of daily lessons were developed
- TV programs were produced
- slides were purchased and copied
- evaluation forms were devised

(See Appendix for examples of some of these materials.)

As much as possible, already existing media and resources were used in implementing the courses.

Finally, a calendar for the year's remaining course production was made. During each term materials for the succeeding term's courses were generated.

4. IMPLEMENTATION

Strategies

The following list represents a sample of teaching styles, instructional media, and student activities employed. Although these techniques are not novel, what is new is the great number of these (80% to 90%) in each course as well as the emphasis on student activity rather than passivity.

Instructional Techniques Employed in Art History Courses:

1. Lectures, including frequent guest lecturers
2. Student presentations (team and individual)
3. Panel discussions
4. Films (generally with teacher prepared guides) used in and out of class
5. Videotapes, slide sets, filmstrips on reserve
6. Debates
7. Student-produced media (slides, transparencies, films)
8. Oral examinations
9. Audio-taped classes (tapes and slides available for study)
10. Field trips
11. Discussion sessions
12. Instructional workshops on conducting art research and making oral reports
13. Seminars
14. Written papers
15. Quizzes, Exams

Adoption of such varied instructional techniques is not easy. Considerable preparation is necessary, and even then success is not assured. For example, the first panel discussion presented by students unaccustomed to spoken exposition and unaided by models is painful for all. Subsequent panel discussions are better, and skill training beyond that normally associated with art history occurs.

Benefits to Instructors

Certain benefits of the new courses for the art history faculty can be enumerated:

1. The teachers are closer to their students both in and out of class. Discussion before and after class is considerable; students come more frequently to their teacher's office; students borrow books from their teachers and purchase books upon recommendation. Oral examinations and classroom discussion give the teachers considerable opportunity to listen to students. Teachers and students know more about what the other is thinking. This is due in part to smaller classes, but also to the new instructional techniques which encourage closeness.
2. The teachers benefit by knowing what the others are doing. All teachers are developing the nine courses, rather than each exclusively developing her or his own. Consequently, everyone clips articles, critiques proposals, makes recommendations, recruits guest speakers for the common good. Also, since each teacher knows the information and behaviors taught in each course, accurate assumptions may be made about students who have taken a course.
3. The teachers believe that they are better academic advisors. This is fortunate since by adding nine new courses in place of one, three term sequential course, advisement has become more important. Because of the team-development process, each teacher knows the courses well and understands the underlying logic of sequences and groupings. The teachers know the students better due to smaller classes and the intimacy of certain of the instructional techniques. Consequently, academic advisement which assumes greater importance with the new curriculum, is at the same time improved by the curriculum.

Benefits for Students

The benefits of the new program for the students appear to be substantial:

1. Students are assuming more responsibility for learning. Indicators include optional field trips, informal and creative student presentations, library use, media center use, questions put to resource people, and the quality of research papers and projects.
2. Students are acquiring or improving skills in composition, documentation, criticism, and public speaking.
3. Students are thinking, writing, and talking about their own art work.
4. Students are better able to conduct art research. They have been taught how to conduct library searches for print and pictorial information and have conducted their own searches.
5. Students continue to have mastery over the traditional art history content of the courses.

All of the above benefits are attributable in part to clearly-stated objectives and sound selection of instructional strategies. It appears that by focussing on a few concisely stated objectives learning efficiencies occur. Therefore, more complex objectives, such as those listed above, are being achieved.

Problems Encountered

Students, developers, and faculty are pleased by the first year of the new curriculum. This does not mean that all went well. Problems ranged from a shortage of seats in classrooms to a near vote of "no confidence" in the entire developmental approach as the work involved increased by leaps and bounds for each faculty member involved.

A recurrent problem for the teachers, cited earlier in this report, was the labor and real suffering involved in doing new things in new ways. Additional problems of teaching strategies and student assignments occurred when a course planned

for sixty students enrolled close to one hundred. Scheduling is inflexible, offering only 8:00 a.m. and 1:00 p.m. slots; students avoiding 8:00 o'clock classes tend to overload the 1:00 o'clock classes. Room assignment problems consist of too few seats, poor projection facilities, overheated rooms, and environments which impede discussion. Smaller rooms understandably lack permanent AV equipment. This requires transportation and lost time in setting up; and after all this "show quality" is usually low. These problems of scheduling, over-enrollments, and poor environment are real and can defeat the efforts of dedicated teachers to improve their courses.

Refinements

Looking back over the completed year, the teachers have proposed changes. Mies van der Rohe's dictum, "Less is more," has become the guiding aphorism. Ten weeks seems a useful length of time to study a few related issues carefully, rather than to quickly survey many artists and movements. Course objectives have been rewritten to be more realistic, precise, and measurable. These objectives do not reveal all the learning that takes place, but serve as a valuable focussing device for the teacher and as a notice to students about what mastery is expected of them.

Certain lessons, films, and activities didn't work well. Student evaluations and teacher ovservations identified these problems. Correctives are multifaceted and subject to change themselves.

After offering the new Art History electives once, the faculty made the following recommendations for their improvement:

Man and His Symbols

- clarify the relationships among the Jungian, Freudian, and Gestalt theories of dreams and symbols.
- describe more specifically the steps by which students identify and analyze their personal signs, symbols and myths.
- eliminate certain readings.

- record (video, slides, audio) some student presentations as models for future classes.

Eighteenth and Nineteenth Century Art

- identify more forcefully the inner spirit of the artist as objectified in the painting.
- eliminate certain readings.
- eliminate the Kenneth Clark films and find effective replacements.

Contemporary Art

- no major changes except the usual addition of new artists and elimination of others where appropriate.
- mount a student show at the beginning of the term.

Twentieth Century Art

- eliminate overview approach to movements and replace with study of individuals representative of major course themes.
- spread assignments more evenly through course.
- record (video, slides, or audio) some student presentations as models for future classes.

History of Crafts

- replace student lead studio visits with AV presentation of history and techniques of each craft or with SAC faculty lead tour of studio.

History of Design

- early in the course, have students present and discuss their own work.
- mount a Kitsch exhibition.
- obtain professional designers as guest speakers.
- revise the assigned readings by eliminating some and preparing introductions to those readings retained.

History of Criticism

- change the main text.
- incorporate more practice in the writing of criticism.

Asian Art

- reduce scope of course considerably (course now covers most arts and most time periods in India, China, and Japan).

Philosophy in Art

- to be continued as a highly individualized opportunity to select and study the ideas of one artist or one philosophy.

Selected Topics

- the topic will change from Vincent Van Gogh to History of Women Artists.

Advising Component

Because of the importance of having incoming students informed and aware of the new art history curriculum, two separate advising sessions for two different groups of students were conducted. Both sessions were held prior to Spring 1980 pre-registration for Fall 1980.

For one session advisement materials were prepared (see example in Appendix A 1) and distributed to the 190 sophomores and juniors in this year's Art and Civilization course so that these students would be able to select the courses they need to meet their remaining art history requirements. The advisement materials were also distributed to all faculty advisors in the College of Fine and Applied Arts and to the Photo Illustration faculty advisors in the School of Graphic Arts and Photography.

The other session was conducted for all of this year's Fine and Applied Arts freshmen to prepare them for their Art and Civilization requirement next year as well as for the course choices available the following year.

These advising sessions are an important component of the art histroy program and will continue to be offered at the same time each Spring Term in the future.

Conclusions

Development and implementation of these courses has required considerable work and pain. Colleagues and students have been

invited to challenge and criticize. Some promising class activities have become nightmares. However, the courses have integrity, the methods are sound, the students are learning content plus some very desirable skills, evaluations are on hand for refinement, faculty can assist others in course development, and, to paraphrase E.F. Schumacher, artists and artisans receive "appropriate art history."

5. EVALUATION

Background

The art history project has been evaluated on several dimensions. Before the project was initiated, considerable effort was directed toward ascertaining what improvements were desired on the part of both students and faculty. Throughout the actual developmental work during the summer of 1979, the team continually reviewed its plans to insure that original goals for the project were being met by the specific course designs. (See Appendix B1).Both the course contents and learning activities formats were shaped, evaluated, and reshaped until a "best fit" against the original objective sets was obtained.

Student Expectations

Student expectations were confirmed when, at the beginning of the Fall term (1979), students in the first three courses were asked to prioritize a list of twenty factors. These were twenty factors that students typically value in instructors and which they feel aid in their learning (See Appendix B2). The first five factors rank ordered by the students in this survey were:

1. present well-organized lectures
2. point out what is important to learn/state objectives
3. be genuinely concerned with the students' progress
4. encourage teacher-student communications
5. use examples to help make points in class

Consequently, these five factors plus others become the basic criteria for the ongoing design, implementation, and evaluation of the various unit activities in the first three courses.

Unit Evaluations

Each course has a specific number of interrelated units, all units have complete lists of objectives, sets of learning activities, tests, and an evaluation. The unit evaluations

ask students about the clarity of the objectives, the difficulty or ease with which assignments and activities were completed, the time required to complete the work, and their overall opinion of the unit. In addition, students were asked to evaluate on a one-to-five scale the relative value of each discrete activity in a specific unit to their learning of the material in that unit.

These unit evaluations have allowed us to identify not only those specific units which were not well received by the students or did not produce the desired results, but also the specific assignments and student activities which were either well received or otherwise. As represented by the enclosed sample unit evaluation (Appendix B3), the students were generally very pleased with all units, rating them well above average. Also the wide variety of teaching-learning activities (discussion, films, slides, guest speakers, etc.) was well received. If there was any negative trend to be observed it was that the students tended to assign low ratings to text and supplementary readings. Consequently, in the future specific class reviews or tests will indicate to students that the modified reading list is an integrated and necessary part of their learning experience.

End-of-course Evaluations

As a means of obtaining the students' overall end-of-course feelings, a two-part final evaluation was constructed. The first part of this evaluation dealt more with the students' evaluation of the instructors based primarily on the students' original prioritized set of expectations at the beginning of the term. It is clear from a review of the student responses to this part that the instructors were able to satisfy 90% of the students at least 90% of the time. Appendix B4 contains a sample of the students' written comments which pertain to this section of the final evaluation.

The second part of this final evaluation concerned itself with the student reaction to two things: 1) the specific content and format of the respective courses they were in and, 2) the overall curricular concept. From the students' affective standpoint these results are perhaps the most important, and will be considered in some detail here. (See Appendix B5 for copy of evaluation.)

In response to Question #4, (Do you feel that the increased variety of new courses...will help you?), 57 students responded YES, while only 6 students responded NO - clearly indicating that they were strongly in favor of the new variety provided by the curricular revision.

In response to Question #1, (Do you feel the size of this class was: too large __ __ __ __ __ too small), all but one student enrolled in classes of fewer than 45 indicated that the class size was now just right (marking 3 on the five point scale). The one exception was a student who felt that the class size was still too large. In contrast, the majority of the students in the course numbering over 100 students felt the class size was too large.

Although we have no comparative data, it is clear that the majority of students had a strong desire to take their respective courses. The results of a question from Part One of the evaluation, "I had a strong desire to take this course," are as follows:

	FALSE __	__	__	__	__ TRUE
a) Man and His Symbols		1	4	5	12
b) 18th and 19th Century Art		1	4	9	10
c) Asian Art	3	1	4	0	10

This information may be important for at least two reasons. It indicates first, that these courses are relevant to the students, and second, that in most cases they were able to enroll in a course of their own choosing.

Without a doubt, the most valuable feedback from this final evaluation was the comments of the students. Appendix B6 contains a complete list of written student comments offered in response to various questions on the evaluation. The students had many good ideas for possible content for the Selected Topics Course (Question 3). They generally had very positive things to say about the individual course formats (Question 5). Their response to Question 8 suggests that the instructors are offering a satisfactory diversity of learning activities, but some students would like to see more fieldtrips, more guest lecturers, more discussion group sessions, etc. Efforts during the other terms were directed at trying to fulfill these requests within the objectives for the remaining course units.

Student and Faculty Evaluation

Evaluation efforts yielded a vast amount of detailed feedback which proved to be of great value as revisions of these first three courses were considered. However, due to expressed feelings of the students, the amount of evaluation (forms, etc.) was significantly reduced for the winter and spring terms. (It was felt that continuing the detailed and frequent questioning of the same population of students for evaluative purposes would yield distorted data.) The winter and spring term courses and their enrollments were as follows:

Winter Term		Spring Term	
History of Crafts	30	History of Design	75
Philosophy in Art	40	History of Art Criticism	28
20th Century Art	65	Selected Topics: Van Gogh	45

Evaluation of the students' cognitive progress through testing, quizzing and faculty observation was carried on frequently through all three terms.

Generally, the students affective response to these new courses has been very high. Appendix B7 illustrates the computerized evaluation reports produced for the spring term. Report items #4 through #10 serve as good indicators of the students' overall impressions of the courses -- especially

item #10. It can be seen from the "All Sections" report that the Art History students' response is considerably positive and indeed significantly above the current "institute average response."

Two specific items, #5 and #6 of the "All Sections" report are of particular interest when the Art History ratings are compared to the "current institute averages." Item #5, "My instructor seemed genuinely concerned with the students' progress," with a rating of 1.82/2.12 indicates that the students feel they are receiving more individualized attention and indeed are very pleased with this. Item #6, "My instructor's presentations were well organized and difficult material was clearly explained," with a rating of 1.83/2.26 indicates that the students feel they have a clear understanding of what is expected of them and that adequate and appropriate learning experiences are provided for them.

Item #8, "My instructor encouraged students to share their knowledge and experiences in class discussions," with a rating of 2.31/2.54 shows that the majority of Art History students were very pleased with the degree of personal participation throughout the three courses.

Without belaboring the dry statistics of these reports further (those interested are free to peruse them in the appendix) it is readily apparent that the Art History students are positively responsive toward faculty efforts aimed at improving the quality of instruction as originally outlined in the proposal.

The faculty, it should also be noted, have continually been observant and responsive to student comment throughout the courses. At the end of each term a group meeting was held to "debrief" and air faculty opinions. This information was then documented and summarized. The outcome of these sessions has been documented above in this report as "Refinements" for the Implementation chapter. Priorities are now being set and most, if not all of the proposed changes, will be implemented prior to the next cycle through the courses.

Student Performance

Although student affective measures are certainly important, it is even more important to look at actual student performance. "How well did the students learn or fulfill the original course objectives set forth?"

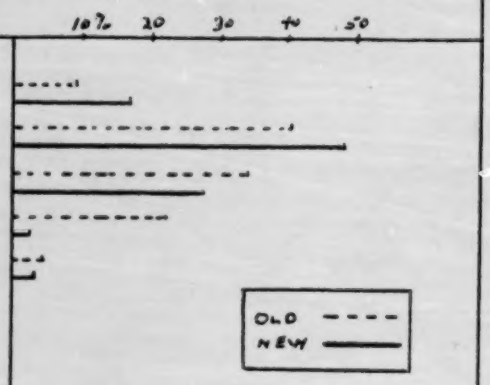
There are two dimensions which we have considered in an effort to answer this question--collected anecdotal observations of the involved faculty, and the students' final course grades.

The table below represents the grade distribution in both the three new courses taught this fall and the American Art History courses taught the two previous Fall terms. The three new courses resulted in 7% more A's and 8% more B's when compared to the grades of the more traditionally-formatted American Art History course. Also the new format resulted in 6% fewer C's and 10% fewer D's with no significant change in F's, I's, or W's.

GRADE DISTRIBUTION FOR NEW COURSES vs OLD AMERICAN ART HISTORY COURSES

Gr.	77/78+78/79 Am. Art Hist. S = 376	79/80 Asian 18th & 19th Century, Man & His Symbols S= 95
A	9%	16%
B	40	48
C	34	28
D	12	2
F	4	3
I	0	1
W	2	1

% Grade Distribution



Drawing a direct comparison is, of course, inconclusive since the objectives of the new courses are considerably different from the objectives of the American Art History course. However, it would seem from this indicator that proportionately more students do well, while the number of failures, incompletes, and withdrawals stays about the same, and the relative difficulty of the material is comparable.

As previously mentioned in the Implementation Section of this report, faculty observations suggest that the students' improved performance may be due in part to benefits generated by the smaller class size. They have also observed that: (a) students experience "more individual give and take" and "there is more time to clarify individual problems"; (b) the student-teacher relationship is "more personal and consequently a better atmosphere prevails"--"it is positive and facilitates the solution of otherwise difficult problems"; (c) the "clear objectives of the courses helped to focus both the faculty and students toward a mutual set of expectations in terms of teaching and learning"; and (d) the increased variety of teaching-learning techniques (films, discussion sessions, panel groups, guest lecturers, etc.) now more workable within the smaller class size, "tended to allow students to focus on subject matter of more personal interest." This increased their general interest and motivation for art history material.

The extensive student comments documented in Appendix B4 would seem to confirm these faculty observations.

Evaluation Summary

After reviewing this data gathered during the first year of the nine new courses, it appears that the original goals of the proposal are being met. The students say they are pleased with the content and activities of the new courses. The joint effort between faculty and students is proving to be qualitatively productive with the students learning at least as much as under the old format, but better.

The data indicates that the level of the instruction is consistently high. The faculty believes that the students are receiving more integrated and balanced art history education than was possible under the old curriculum.

6. MAINTENANCE

Personnel

The maintenance of the new courses will continue to require two full-time and one part-time faculty with the continued support services offered at present by a Graduate Assistant provided by the College of Fine and Applied Arts.

One problem arises because of the nature of the part-time position. This faculty member's courses can suffer due to the person's necessarily part-time commitment. The new courses rely heavily upon team planning, a wide variety of teaching strategies, and team evaluation and follow-up. In addition, the new courses encourage greater access to the teacher outside of class. This means that the part-time instructor must spend a good deal more time outside of class than she or he might spend in a less focussed and demanding curriculum. Nevertheless, a true team venture cannot have only two members who do all the planning and development and a third who only teaches. The one-third time person would, ideally, have financial recompense that takes into account the extra service required by the improved curriculum. Also, the successful consistency of the program would be enhanced by having a single permanent one-third time member rather than several temporary faculty who would teach off and on. Perhaps the one-third time position would be best met by a regular full-time CFAA faculty member who would be involved in other areas of the college's programs for the remaining two thirds of her/his time.

Program

As has been indicated before, program maintenance requires that the remaining three new courses for Spring implementation be produced during this current Winter Term. This is being done so that the courses--History of Design, History of Art Criticism, and Special Topics will be ready to teach in the Spring.

The results of teaching these final courses in the curriculum will be written as an update to this report. That update will be submitted at the end of Spring Term, 1980, and will constitute, along with this report, our final report.

Once the complete cycle of courses has been taught, the regular, planned feedback from students, the art history faculty team, and other faculty will be incorporated into revisions of the courses and materials as required. These revisions will be made over the summer, 1980. It goes without saying that each year's offerings will be continuously evaluated and revised according to need.

7. SUMMARY

The chart below summarizes the four original objectives for course development in art history and reports their current status.

OBJECTIVE	CURRENT STATUS
1) To meet the need for more effective teaching and learning for large numbers of students (350-400) per term with no increase in faculty (two and one-third) by preparing a variety of courses allowing for a variety of teaching approaches.	Nine new courses on a variety of topics and content with a variety of teaching approaches have been originated to form a new curriculum in art history. Nine courses have been taught and completed replacing the former single course in American Art History.
2) To insure the high impact of the art history program by having a complete set of nine new courses ready at the beginning of the program, Fall, 1979.	Nine courses were originated, planned, and appear in the Co-lege of Fine and Applied Arts section of the RIT Course Catalog for 1979-80.
3) To maintain and increase faculty ability to effectively handle large numbers of students.	The regular two and one-third faculty continue to teach the same numbers of students as in the past several years, but the levels of student satisfaction and achievement have been increased.
4. To develop faculty members' instructional development skills so that they may, in turn, become instructional development assistants for their colleagues.	The faculty of the art history program has developed a team approach to course development and have prepared an art history curriculum using the faculty-based model. They have collaborated with the Office of Instructional Development in the production of two articles describing their project, one for RIT's Teaching and Learning for Careers, the other for Improving College and University Teaching, Change, and Art. They have scheduled presentations of their project to the faculty of the College of Fine and Applied Arts and to a Faculty Development conference in Florida. These activities should serve to alert the RIT faculty about the availability of the faculty for consultation and possible assistance.

The project was a success and accomplished the goals it set for itself. In addition, unforeseeable byproducts of the project have contributed to the experience and success of the art history program.

The entire team wishes to express its appreciation for the opportunity to create and conduct this project designed for greater student satisfaction and accomplishment at RIT.

BUDGET REPORT

Item	Amount Budgeted	Amount Spent	Amount Remaining
Faculty Salaries	$4,320.00	$4,320.00	0
Staff	234.00	234.00	0
Instructional Media Services (rental fees, purchasing costs, slide production, video production)	$3,825.00	$2,834.95	$990.05
TOTALS:	$8,379.00	$7,388.95	$ 990.05

Itemized Expenditures:

A. Media acquisitions
1. 5 blank 60 min. vidiocassettes $155.00
2. Walya Ngamardiki: The Land My Mother (16mm) (shared purchase with IMS and GS)..... 73.33
3. America: Master Drawings & Watercolors (slides)
4. Contemporary Paintings and Sculpture (slides)..... 422.50 (on order)
5. New Editions (slides)
6. The Art of Elihu Vedder (slides)..... 38.00
7. Discovering Pottery (filmstrip/tape)
8. Batik (filmstrip/tape)..... 117.95
9. Hands (16mm)(shared purchase with FAA and IMS)..... 112.00 (on order)
10. Art Nouveau (filmstrip set) 32.00
11. William Morris and the Arts & Crafts Movement (filmstrip set)..... 32.69
12. Art Show That Shocked America (16mm)..... 154.00
13. 4 filmstrip sets: History of Western Arts: Pre Raphelites; Heraldry, Part 1: Origins of Heraldry; Arts of Western World: Early Christian and Byzantine and Romanesque; Arts of Western World: Gothic I and II..... 136.84

B. Film rentals for previewing 1,467.04

C. Slide Production 93.60

TOTAL $2,834.95

APPENDIX A1

ART HISTORY

College of Fine and Applied Arts

ADVISEMENT MATERIAL

These pages provide you with the information you need:

(1) To make you aware of the art history requirements necessary for your graduation from the College of Fine and Applied Arts or the School of Photographic Arts and Sciences;

(2) to acquaint you with the required courses and electives that will satisfy the art history requirement of 18 credits; and

(3) to help you plan your schedules depending on your individual program and interests and on the enrollment availability of the courses term-by-term.

If any doubt or question remains in your mind after carefully reading this advisement material, please consult with one of the art history professors before the end of the current term so that you have a clear understanding of what you are expected to take and when you may do so, lest no time remains and you find yourself unqualified to graduate . . .

The Way it is Now.....

When Courses Must Be Taken	Art History Requirements: 18 Term Hours, 18 Credits for Students in the College of Fine & Applied Arts (CFAA) and the School of Photographic Arts & Sciences (SPAS)

ART AND CIVILIZATION

TAKEN IN SEQUENCE
CFAA SOPHOMORE YEAR
SPAS JUNIOR YEAR

Prehistoric to Middle Ages	Renaissance to Neoclassic	Romantic to Modern
3 credits / Fall	3 credits / Winter	3 credits / Spring

9 CREDITS TOTAL

CONTEMPORARY ART

TAKEN EITHER FALL WINTER OR SPRING TERMS
CFAA JUNIOR YEAR
SPAS SENIOR YEAR

Fall —— Winter —— Spring

3 CREDITS

TAKEN IN
CFAA JUNIOR YEAR
SPAS SENIOR YEAR

ANY TWO OF THESE NINE COURSES FOR A TOTAL OF SIX CREDITS

HISTORICAL APPROACH	PHILOSOPHICAL APPROACH	DISCIPLINE APPROACH
18th & 19th Century 3 credits / Fall	Man & His Symbols 3 credits / Fall	Special Topics 3 credits / Fall
20th Century 3 credits / Winter	Philosophy in Art 3 credits / Winter	History of Crafts 3 credits / Winter
Asian 3 credits / Spring	History of Art Criticism 3 credits / Spring	History of Design 3 credits / Spring

POSSIBLE SEQUENCES

Since (for all practical purposes), after taking Art and Civilization, you have only one academic year in which to earn 9 more credits in art history, it is imperative that you take one art history course each term of the second year, be it the junior or senior year.

A Special Note About Contemporary Art

Contemporary Art will always be offered at 8:00 AM, so if you don't register for the required term of it because you want to avoid an early morning class, you may find that the course is full the only term left for you to take it. This can cause havoc with your program.

Here is a listing of what courses are offered each term. The list also shows you the various approaches used in the courses. Whether you want to take courses representing each of the approaches or courses concentrating on one kind of approach, this list shows you the possibilities. The decision of which courses to take rests with you, your needs, and your interests.

APPROACH	FALL TERM	WINTER TERM	SPRING TERM
Historical Survey	Contemporary Art	Contemporary Art	Contemporary Art
Historical	18th & 19th Cen. Art	20th Century Art	Asian Art
Philosophical	Man & His Symbols	Philosophy in Art	History of Art Criticism
Discipline*	Selected Topics**	History of Crafts	History of Design

*Discipline: Fine Arts, Crafts, or Design
**Selected Topics: This course changes yearly and is not repeated. See course description section for information about what this course will be for the fall term coming up.

All of these courses have certain enrollment cut-offs, so your choices in courses are subject to those cut-offs. We try to provide you with a variety of courses and a variety of instructional techniques to choose from, but you may not always be able to take exactly what you wish because the courses may be full by the time you register. In those cases, you will have to take a course that is not filled at the time of your registration.

COURSES

FALL

FSCF 380
Contemporary Art

Offered Fall, Winter, Spring

What It Is

Contemporary art is a study of the painting, sculpture, and architecture from the present year back to the 1960's, with focus on the current American scene. The course uses a retroactive approach to art history-- traces most recent art back to its roots in earlier movements. The course divides the art of the 70's/80's into four major areas: Conceptual Art, Art and Technology, New Realism, and Outsider Art. Within those areas the art is studied as a phenomena involving creative persons, their creative processes, and their creative products.

How It's Done

Class Time: Slide lectures, films, videotapes, guest lecturers, discussion.

Evaluation: Class attendance, four quizzes with options for substituting one or two projects, field trips, and/or interview with a contemporary artist.

FSCF 360
18th & 19th Century Art

What It Is

The course traces the development of painting, sculpture, architecture, and the graphic arts during these two centuries through a study of a number of selected artists and movements. Emphasis is placed on the growing freedom of the artist to express his inner spirit as he breaks away from under the bonds of academicism. This development is followed until art becomes the free-wheeling activity that it is in the 20th century.

How It's Done

Class Time: Lectures supported by audio-visual materials, panel discussion, class discussion, quizzes, films, museum visits.

Evaluation: Quizzes, individual artist report, panel discussion

FSCF 340
Man & His Symbols

What It Is

This course is a concentrated study of symbols, legends, and myths in the visual arts with emphasis on symbol-making for communication. The course is designed to enable students to define the categories of sign, symbol, legend, myth and give examples of each from at least three eras from Primitive to Contemporary times. Students also learn to analyze the ideas of Freud and Jung concerning sources for symbol-making activities in all humans. Gestalt theory is investigated as a way of dealing with pictorial and spatial perception. After these experiences, students do team projects which analyze contemporary sign, symbol, legend, and myth by selecting one example from one category and applying Freudian, Jungian, and Gestalt theories to it. Finally, students create their own examples in any one of the four areas (sign, symbol, legend, myth) and present them convincingly.

How It's Done

Class Time: Slide lectures, guest lecturers, films, discussion, oral team presentations analyzing contemporary sign, symbol, legend, myth.

Field Study: Use of Rochester & environs for material for analysis of contemporary sign symbol, legend, myth presentation.

Evaluation: Class attendance, quiz, essay exam, team presentation, written presentation.

FSCF 390
Selected Topics: History of Women Artists

What It Is

History of Women Artists is a historical survey of the work of women artists (painters, photographers, sculptors, architects) from the Middle Ages to Contemporary times with concentration on the 19th and 20th centuries. The course selects one or two outstanding artists from each period or movement under study as focal figures. The artist's lives, artistic processes and products are analyzed. A book and a set of audio-visual materials of contemporary women artists will be compiled by the students.

How It's Done

Class Time: Slide lectures, films, video tapes, discussions, guest lecturers, field trips.

FSCF 390
Selected Topics: History of Women Artists
Cont'd

Evaluation: Class attendance, contemporary artist paper for book or production of A.V. materials, three quizzes.

WINTER

FSCF 310
History of Crafts

What It Is

History of Crafts explores creative thinking and designing in the areas of ceramics, weaving, metals, wood and glass through a chronological survey from prehistoric times through the 18th century. Several 19th and 20th century movements which have an influence on 20th century design and production are discussed in some detail. The remaining time is spent getting acquainted with contemporary craftspeople and benefitting from talks given by the best local craftspersons.

How It's Done

Class Time: Lectures supported by audio-visual materials, student reports, gallery visits, an evening of films, quizzes, discussion, text reading, guest speakers.

Evaluation: Student report on contemporary craftsperson, quiz on early history of crafts, quiz on text, gallery report.

FSCF 330
Philosophy in Art

Philosophy in Art is designed to allow the student to do an in-depth study of philosophy in art from a personal interest perspective. Student evaluation is based on development of an independent research paper and a series of progress meetings throughout the course. Students who need strict course structure and teacher-directed motivation are advised against selecting this course.

How It's Done

A. Class meetings to establish objectives and orientation

FSCF 330
Philosophy in Art
Cont'd

B. Individual conferences

Meeting 1:	To establish direction and emphasis	10 points
Meeting 2:	To prepare preliminary outline	10 points
Meeting 3:	To prepare working outline	10 points
Meeting 4:	To develop a rough draft	10 points
		40 %

C. Research Paper

Introduction	10 points
Body	30 points
Conclusion	10 points
Footnotes & bibliography	10 points
	60 %

FSCF 370
20th Century Art

What It Is

20th Century Art explores the development of the arts of painting, photography, sculpture, and architecture and the crafts with focus on their impact on the American artist/craftsperson/designer. The course is organized around the theme of artists (and movements) as either glue (artists and art identified with society and its needs) and/or solvent--(artists and art separated from society, emphasizing individuality). Each student investigates the philosophy and work of one 20th century artist/photographer/designer/architect/craftsperson and does a self-analysis of her/his own current style. Wherever possible local examples of styles and movements are visited. Students do team presentations relating contemporary movements with their historical roots in earlier 20th century art.

FSCF 370
20th Century Art
Cont'd

How It's Done

Class Time: Slide lectures, films, guest lectures, discussions, field trips.

Evaluation: Class attendance, quiz, essay exam, team presentations, paper on artist, self analysis paper.

FSCF 380, Contemporary Art History (see p. 4 for description)

SPRING

FSCF 350
Asian Art

What It Is

A survey look at the arts of India, Japan, and China. Influences that are common factors in the development of all visual arts will be examined as they affect non-western art. Due to the extent of material covered in this course, the student should not expect more than a brief survey of each country. However, some indepth study will be provided through short research projects on each country.

How It's Done

Class Time: Lecture, discussion, films

Field Study: Opportunities to visit Toronto, Memorial Art Gallery, and Zen Center.

Individual Research : Media centered for each country "Buddhist Sculpture of India, Japan, China" might be a sequence to follow throughout the course

Testing: Objective and essay.

FSCF 320
History of Art Criticism

What It Is

History of Art Criticism is an exploration of the critical performance, types and kinds of art criticism, tools of a good

FSCF 320
History of Art Criticism
Cont'd

critic, and the language of art criticism. The course also traces the history of art criticism beginning with the Greeks and Romans, concentrating on a few major periods of history ending with contemporary criticism. Along with the history, time is devoted to the major critics, especially contemporary critics and their works.

How It's Done

Class Time: Lectures supported by audio-visual materials, films, discussion, student reports, guest speakers, critical essays on gallery visits.

Evaluation: Critical essay, quiz, report on a critic, report on a book of critical essays.

FSCF 300
History of Design

What It Is

History of Design explores the historical precedents of two and three dimensional design including industrial/environmental and communication design. The course provides a foundation for individual decisions on planning and designing to complement and enhance present and future environments. There are five major design movements most representative of the range of ways designers have responded to their times are studied: Arts and Crafts Movement, Art Nouveau, the Craftsman Movement, Bauhaus/de Styl and Art Deco. Within these movements attention is focussed on one or two designers and on the design process as quantitative and qualitative problem solving. Also these four major relationships common to designers throughout history are applied to the one or two major designers from each of the design movements: 1) designer/patron; 2) public tastes/milieu; 3) knowledge of technology/knowledge of tradition; 4) designers education/designers philosophy. Students survey contemporary design, designers and design resources by developing a card file of current magazines, journals, and books dealing with design.

How It's Done

Class Time: Slide lectures, films, videotapes, guest lecturers, discussions, field trips

Evaluation: Class attendance, one quiz, final test, one paper.

FSCF 380, Contemporary Art (see p. 4 for description)

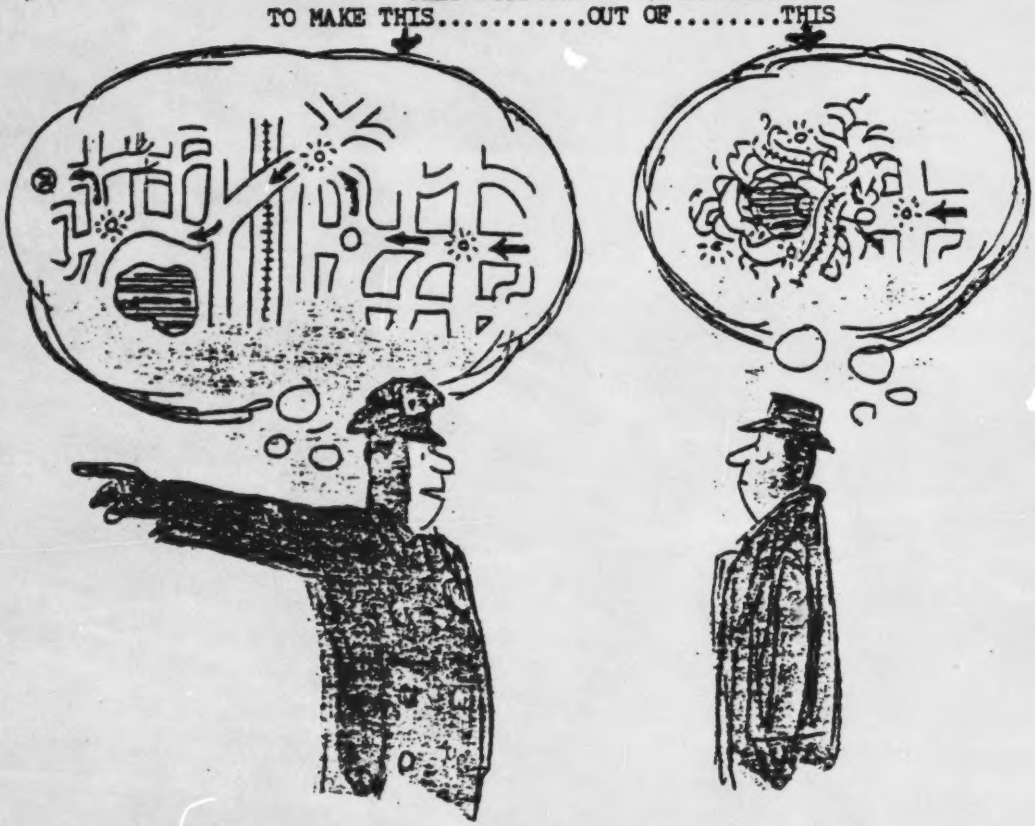
APPENDIX A2

Dr. Barbara J. Hodik
Office #4341, Fine Arts Building
Office Hours: Mondays, Wednesdays, Fridays, 11:00 AM to Noon
Office Phone: #2677 (Sign-up appointment sheet outside off.)

04-10-380

CONTEMPORARY ART

THIS SYLLABUS HAS BEEN DESIGNED
TO MAKE THIS.....OUT OF.....THIS



COURSE DESCRIPTION

A study of the painting, printmaking, sculpture, architecture and crafts from the present year to the 1960s, with focus on the current American scene.

COURSE OBJECTIVES

Upon completion of this course, each student should be able to

1. Demonstrate an understanding of the following concepts by applying them to appropriate examples of the art of the 70's:
   A. Contemporary art is a shell game
   B. Artists have always been hired guns
   C. Yesterday's function is today's frill
   D. Design's pendelum swings from simplicity to elaboration (flat to fluffy)
   E. Art is a phenomena involving
      1. Creative Persons
      2. Creative Processes: Material/Technical
         Mental (artists' philosophies, their own ideas about what they were doing and why they were doing it)
         Milieu (spirit of the times: social, political, economic, cultural aspects of the period we live in which affect the artist)
      3. Creative Products

2. Recognize and differentiate among the significant contemporary art movements and artists in the areas of
   A. Art and Technology
   B. Conceptual Art
   C. New Realism
   D. Outsider Art

COURSE OBJECTIVES, cont.

Upon completion of this course, each student should be able to

3. Demonstrate an understanding of lhow the contemporary milieu (social, political, cultural, philosophical, and personal attitudes and values) affects the creative person, her/his process, and products.

4. Make a direct application of aspects of what has been learned from this study of contemporary persons, processes, and products to her/his own work in art, crafts, or photography.

5. OPTIONAL: Demonstrate an understanding of the interview process by submitting an actual interview learning package.

COURSE REQUIREMENTS

1. Class attendance at each lecture hour and scheduled discussion sessions.
   How to make up a class missed or to review: this syllabus gives you all the day-to-day lecture and discussion topics, agendas, plans, reading assignments, etc. Use it to help yourself make up and/or review.
   A. Missed lectures: Tapes and slides of each lecture will be put on reserve in the Media Resource Center in the library after each lecture. Lecture outlines and slide list can be picked up from a shelf outside my office once the lecture is over.
   B. Missed films: Films shown in class can be seen only on the day before or on the morning of the day they are scheduled to be shown. Most of the films are rental films and must be mailed back on the afternoon of the day they are used in class. Check out the film in the Media Resource Center by title and have it shown for you there.

2. Quizzes (all 4 or 3 with one project option, or 2 with two project options--artist interviews carry negotiable credit). The dates for these quizzes are shown in the course outline also. It is up to you to plan ahead so that you will not be absent or out of town on these 4 quiz dates. THERE WILL BE NO MAKE-UP QUIZZES.

QUIZ 1	Wed., Jan. 9	These dates mark the end of each specific topic of study; they are not chosen at random
QUIZ 2	Mon., Feb. 4	
QUIZ 3	Mon., Feb. 18	
QUIZ 4	Mon., Feb. 26	

COURSE REQUIREMENTS, Cont.

3. Project Option(s) (instead of any one or two quizzes) which should be based upon any course material studies or touched upon in this course during the time covered by the quiz the project replaces may be selected and proposed on the sheet attached to this syllabus. The artist interview/completed project option proposals should be turned in during the quiz times preceding the quiz the project replaces. The finished projects should be turned in on the day of the quiz which the projects replace.

4. Attendance at Final Exam period as scheduled for this course: there will be no final exam because of the quizzes, but we will meet as required by the Institute for other planned activities.

5. Completion of text readings immediately before or after the topics are covered in lectures.

6. Responsibility for reading material related to the period under study wherever you find it--on reserve, in magazines, newspapers, other library books, etc.

7. Completion of occasional mini-assignments related to discussion sessions.

8. Optional: Oral presentations of artist interview in addition to submitting the "learning package."

COURSE TEXTS

1. History of Modern Art by H.H. Arnason (this is a book you will want to keep and have in your working personal libraries of art books), Abrams & Prentice-Hall, 1977 edition, hardbound (not out in paper yet)
2. The Painted Word by Tom Wolfe, Bantam Paperback, 1975
3. Set of articles (loaned to you for duration of the term--not to be kept) selected from magazines and journals.

COURSE PENCIL

#2 pencils with good erasers are needed for the objective portion of all quizzes.

"This painting has been temporarily removed for restoration. Just notice the discoloration of the wall, where the painting was originally hung. It is also interesting to note that part of the gilt frame of the picture has left scratches on the wall over on the left side approximately three-and-a-half feet from the floor. In addition . . . ."

COURSE TIME: This course (as a lecture course) comes under the standards set by accreditation policy for R.I.T. and other institutions of higher education. Minimum time expected by the standards is two hours outside of class for every hour in class. So, for this three credit, three class meeting course you would be expected to spend six hours outside of class time weekly.

COURSE GRADING:

Quiz 1	= 1/4
Quiz 2	= 1/4
Quiz 3	= 1/4
QUIZ 4	= 1/4
TOTAL	= 4/4

No more than two project options per quarter per person, except for Artist Interview which can count for as much as 3 Quizzes, no more.

Grading Key:

A = Astonishing performance,	90-100%
B = Superior performance,	80- 89%
C = Satisfactory performance,	70- 79%
D = Fair, barely passing,	60- 69%
F = Failing,	59 and below

Evaluation by a course grade reflects (as accurately as possible) your instructor's honest opinion of your work to meet the requirements of this particular course with its particular objectives.

Your grade cannot indicate the absolute worth of your learning in the course or your worth or value as a person. You may be an "A" student in other courses, but perform on a "C" level meeting this course's requirements. The course grade is not an affirmation of your performance through the years; it is only an estimation of your performance in this course with its objectives.

Please keep a record of your grades as percentages from Quizzes and projects as well as your percentage estimate of discussion session performance:

Quiz 1 (or project) _____%

Quiz 2 (or project) _____%

Quiz 3 (or project) _____%

Quiz 4 (or project) _____%

TOTAL _____% ÷ 4 = _____%
Term Grade

Remember, no more than 2 project options per quarter

Uck..no fun, but it's a way to get the material into my head....

A reminder:

This course is planned in such a way that a minimum of six hours outside of your class time is expected. You will make your own adjustments to fit your needs, I know, and whatever personal priorities you have set up, fine. However bear in mind that you have to accept the consequences of your choice. Please spare me the complaints that I am requiring too much work from you. ONLY if you have to spend over the 9 hours a week (3 in class, 6 outside) required as minimum to pass this course do you have the need to complain . . . . .

COURSE OUTLINE

DATE	CLASS SESSIONS, TOPICS, EVENTS	READINGS	OTHER ASSIGNMENTS
/D5	Introduction to the Course, Syllabus Film: "Lee Krasner" first 15 minutes	None	None
/D7	How to do an artist interview: examples instructions, information Film: "Lee Krasner" last 15 minutes	ONLY IF YOU ARE DOING ARTIST INTERVIEW: Guidelines for Doing Artist Interv. handout (10 pages)	View artist interviews from previous quarters on reserve in library's Media Resource Center for this course
/D10	Conceptual Art: Origins & Definitions	Read Arnason's "Conceptualism" pp. 703-706 & answer study questions	Continue viewing artist interviews on reserve
/D12	Conceptual Art: Happenings and Performance Art--From Kaprow to Beuys	Read Arnason's "Happenings & Environments" pp. 612-13 "Performance" pp. 663-64 & answer study questions	None
/D14	Conceptual Art: Performance Art--Burden's Body Art VTR "Burden: Documentation of Selected Works, 1971-1975" 30 minutes	Read "Complexes: Architectural Sculture in Nature " article & answer study questions	None
/D17	Conceptual Art: Discussion of "Complexes: Architectural Sculpture in Nature" article; begin Earthworks: Origins & Update	Read Arnason's "Sculpture in Place, Earth Works," pp. 658-661 & answer study questions	None
/D19	Conceptual Art: Earthworks, cont. Film: "Charles Simmonds/Dwellings" 12 min.	Review information on Simmonds in "Complexes: Architectural Sculpture in Nature" article	None
/D21	Film: "ArtPark People" 53 Min.	Read "The Dizzy Decade" article, no question guide, just read.	None

CONCEPTUAL ART

COURSE OUTLINE, cont.

DATE	CLASS SESSIONS, TOPICS, EVENTS	READINGS	OTHER ASSIGNMENTS
M/J7	Review of Conceptual Art Unit	None	None
W/J9	QUIZ 1 over Conceptual Art	None	None
F/J11	VTR as a New Media: Commercial VTR: "Dreams Money Can Buy"	None	None
M/J14	VTR as a New Media: Fine Art VTR: "Nam June Paik Edited for TV"	None	None
W/J16	Kinetic Art Film: "Sonambients: Sound Sculpture of Harry Bertoia" (first 15 minutes)	Read Arnason's "Motion & Light," pp. 664-72 & complete study questions	View RIT film F470A, "Hydrostasis" a collaboration among RIT artists, physicists, and filmmakers
F/J18	Holography: a New Art Medium Film: "Introduction to Holography" 16 min.	None	None
M/J21	Paul Barefoot of New York City's Museum of Holography, guest in class	None	None
W/J23	Architecture: New Technologies Films: "I.M. Pei: Work & Ideas, A Modern Building Material, The Museum" 40 minutes	Read Arnason on Pei, pp. 498-499	Visit the University of Rochester's Wilson Commons, designed by Pei
F/J25	Architecture, cont. Discussion of Pei & his East Wing of the National Gallery	None	None
M/J28	Architecture: Louis Kahn, guest speaker Prof. Houghton Wetherald, College of Gen. Studies	Read Arnason on Kahn, pp. 491-493 & answer study questions	Visit the First Unitarian Church on Winton, designed by Kahn
W/J30	Cybernetics: Computers & Art, guest speaker, Prof. Jim Ver Hague, Dept. of Communication Deiagn	None	None
F/F 1	Review for Quiz 2 over Art & Technology Unit	None	None
M/F 4	QUIZ 2 over Art & Technology	None	None
W/F 6	Artist Interview Workshop (ONLY THOSE DOING ARTIST INTERVIEWS NEED COME TO CLASS TODAY)	Re-read Guidelines for Doing Artist Interviews	Review past interviews on reserve in Media Resource Center

ART & TECHNOLOGY

COURSE OUTLINE, Cont.

DATE	CLASS SESSIONS, TOPICS, EVENTS	READINGS	OTHER ASSIGNMENTS
F/F 8	Super Realism, Photo Realism; It'll Get 'Em Every Time	Read Arnason's Entries "The New Realism" pp. 645-651 and "The New Realism or Photo Realism," pp. 699-702 & answer study questions	None
M/F11	Super Realism, cont.	Read "Doing Their Own Thing," summary of American architecture of the 70's and answer study questions	None
W/F13	Post-Modernist Architecture; From Flat to Fluffy	Begin reading Tom Wolfe's The Painted Word. As you read summarize each chapter in a sentence or two. Notice how chapter titles and cartoon illustrations will help you get the main points out of each chapter. Use Arnason as an encyclopedia to look up any artists mentioned by Wolfe if you are not familiar with them.	None
F/F15	Review for Quiz 3 over New Realsim	The Painted Word, cont.	None
M/F18	QUIZ 3 New Realism; Super Realism & Post Modernist Architecture	The Painted Word, cont.	None
W/F20	Outsider Art (ARTIST INTERVIEWS DUE TODAY) Film: "St. Adolf II," 18 min.	The Painted Word, cont.	None
F/F22	Outsider Art, cont., Discussion of Tom Wolfe's The Painted Word	Read "Steinburg on Art" article in which Steinburg refutes what Wolfe had to say in The Painted Word	None
M/F26	QUIZ 4 Outsider Art and Wolfe's The Painted Word	None	None

CONTEMPORARY ART
Project Option Suggestions

These are only suggestions. They might help you generate your own project idea, or they might be used as they are given. If your project is in the form of a written research paper, be sure to follow the Guidelines for Writing an Art Historical Research Paper available from an envelope on the bulletin board outside my office. The guidelines will tell you all about footnoting, bibliography, illustrations, and exactly how I will grade your paper. Please use it, I expect its use.

1. Select a contemporary artist/craftsperson and investigate her/his philosophy of art by reading interviews and/or the artist's own writing about her/his philosophy. Compare your ideas about what art is and ought to be for you with those of the artist you have chosen. You'll find Rose's Readings in American Art Since 1900 and McCoubrey's American Art: 1700-1969 Sources and Documents (on reserve in library) useful.

2. Prepare a chronology that parallels events in art, literature, history, music for the period 1945 to 1979 (perhaps in 10 year intervals--1945, 1955, etc.). The chronology sheets for this course, books on American history, literature, and music will also help.

3. Look at the slide set TS217, Women Artists: The 20th Century and use the handbook of information which accompanies the set. Write a personal reaction paper to the experience.

4. Wait for a decent winter day to visit the Albright-Knox Gallery in Buffalo, N.Y. (You can get a map from my office if you need one.). Spend time looking and reflecting upon the work of contemporary artists shown there. Choose several who are discussed in Arnason's History of Modern Art and Wolf 's The Painted Word (our course texts). Prepare a report that gives
   a. artist/craftsperson's name and brief biography
   b. affiliations with movements or styles
   c. stated philosophies (what the artist says s/he is trying to do, say, or otherwise communicate in her/his work)--refer to other books and articles on modern art to determine this
   d. your responses to and interpretations of the work of each person you choose to write about.

5. Same as #4 above, but go to Rochester's Memorial Art Gallery on University Place instead of the hour's drive to Buffalo's Albright-Knox.

6. Design a project for yourself--possible broad topics which you can narrow down might be
   - Performance Art
   - Art as Big Business
   - Art patronage of the 60's and 70's
   - Art & Technology of the 70's
   - Film as Art
   - The Bauhaus
   - Graphic Design in the 70's
   - Art Deco Revivals
   - Effect of Surrealism and Dada on Contemporary Art
   - Pros and cons of Mirrors and Windows, controversial contemporary photo show at the Museum of Modern Art in 1979 as reflected in critics' reviews
   - Women in 20th Century Art
   - Critical analysis of Tom Wolf's position on the future for Contemporary art as found in The Painted Word.
   - Brutal Chic: the work of Helmut Newton and/or Guy Bourdin & their imitators

   Or, better yet, find a topic that fascinates you personally and work up a project.

7. Attend the Body Awareness Workshop presented by choreographer Anthony LaGiglia of New York City in the CUB on Saturday, January 19. Details on bulletin bd. outside my office.

PROJECT OPTION FORM

DATE THIS COMPLETED FORM IS DUE: 8:05 class, date of quiz before the one this replaces.
DATE THE PROJECT IS DUE: Date of quiz the project replaces

I, _____ shall do the
your name

following project to replace by Quiz # _____, Date _____ I plan to

complete the project in such a way as to receive a grade of _____ for it.

(____ Artist Interview: I want it to count for _____ quizzes. It must be in by
)

PROJECT STATEMENT: What specifically do you intend to do? Explain how, exactly, your chosen project is related to contemporary American Art history, and what you expect to learn from doing the project. Your project should cover some aspect of the subjects that would be covered in the quizz this project replaces.

EVALUATION STATEMENT: On what specific things are you basing your own evaluation grade (filled in on blank above) for your project?

ROCHESTER INSTITUTE OF TECHNOLOGY

Wallace Memorial Library

Rochester, N.Y.

Instructor HODIK, DR. BARBARA Dept ART & DESIGN Phone 2677

Evening or Day DAY Quarter.... Fall [Winter] Spring Summer

Course Contemporary Art Year..... 79-80

Course No. 380-[illegible] (FSCF)

- RESERVE LIST -

Open Reserve _____

	Cutter No.	Author	Title	No. of Copies Desired
THRS. COPIES	XEROX COPY	LIPPARD, LUCY	COMPLEXES: ARCHITECTURAL SCULPTURE in NATURE.	
	"	TANNER, ANNE	FINE ART: BUYER BEWARE, MARTS FOR INVESTORS	
	"	GREEN, ROBERT	TODAY'S PASSION & COLLECTING	1
	THRS. COPY	JOURNAL of ART EDUCATION	ENVIRONMENTAL DESIGN	1
	BF637 .I56G	GORDON	INTERVIEWING: STRATEGIES, TECHNIQUES & TACTICS	1
	PN4784.I6 D7	DRESSON	THE STUDENT JOURNALIST & INTERVIEWING	1
	PN4784.I6 S5	SHERWOOD	THE JOURNALISTIC INTERVIEW	1
	BF637.I5 B65	BOLSKY	GUIDE to GATHERING INFO IN FACE to FACE INTERVIEWS.	1
	N6505 M26	McCOUBREY	AMERICAN ART 1700-1960 SOURCES & DOCUMENTS	1
THR. COPY	XEROX COPY	TIME MAGAZINE	CONTEMPORARY ARCHITECTURE: DOING THEIR OWN THING	1
	N6512 .R63	ROSE, B	AMERICAN ART SINCE 1900	1
BEING CALLED IN (from circulation)	N6512 R64	ROSE, B	READINGS in AMERICAN ART SINCE 1900	1
	ND195 .W67	WOLFE, T.	THE PAINTED WORD	1
	N6490 A713	ARNASON	HISTORY of MODERN ART	1
	Xerox Copy	Stevens	""The Dizzy Decade" Newsweeks review of the art of the seventies	1
	Xerox Copy	Ashbery	"The Perennial Biennial" New York Magazine's review of 79 Whitney Biennial	1
	Xerox Copy	Diane Ever, Interviewer	"Steinberg on Art" Pennsylvania Gazette, Dec., 1976	1
	Xerox Copy	Ratcliff, Carter	"The Art Establishment: Rising Stars vs. the Machine" New York, 11/27/78	1
	Xerox Copy	Daniel Goleman, Interviewer	"Holographic Memory" (interview of Karl Pribram) Psychology Today, Feb. '79	1
	Xerox Copy	Andy Warhol	"Everything Is Nothing: My Life and Philosophy" New York, Mar. 31, 1975	1
	Xerox Copy	Anonymous	"No Biz Like Art Biz," Newsweek, Sept. 1969	1

LAST ITEM

"Better cut out now, Baby. Some cat's coming from RIT *to dig my paintings."*

ARTIST INTERVIEW FOLKS ONLY

Time You'll Need

As you recall, lecture courses without labs are accredited because it is assumed that for every hour of in-class meeting (3 per week in this course consisting of three classes weekly, each student will spend 2 hours outside of class in study, readings, and assignment work. Quick arithmetic shows us that each student should be spending 6 outside preparation hours a week. Over the ten weeks this represents 60 hours. That 60 hours of outside work is the required, legitimate minimum for this course.

If you are using the interview to replace all 3 Quizzes, I'd suggest that you plan for 40 of those hours for your artist interview stages.

1) conducting the interview session(s)
2) editing and preparing your tapes/written material
3) editing and labelling your visual material (artist's work, environment, etc.)
4) planning and creating your "package" and its "how to use" directions
5) typing your script, directions, other written material
6) assembling the package so that any learner can pick it up and take her/himself through the interview following your simple, easy to use "package" in less than 20 minutes. INTERVIEWS should last 10 to 15 minutes, 20 minutes MAXIMUM.

If your interview replaces 2 Quizzes it should represent 20 hours of work; if it replaces 1 Quiz it should represent 10 hours of work.

Due Date : WEDNESDAY, FEBRUARY 20. ABSOLUTELY NO EXCEPTIONS.

Projects submitted after Feb.20 will be lowered one grade point per day late.

Checklist for Artist Interview

1) Complete Artist Interview Cover Sheet included in Guidelines for Doing Artist Interv. and attach it securely to your Interview Package.

2) Review the Evaluation Form for Artist Interviews in the Guidelines for Doing Artist In. to "trouble shoot" your own Interview Package and grade yourself on it. Attach it to your Package when you turn it in.

P

HODIK

04-10-340

man and his symbols

106

Dr. Barbara J. Hodik
Office #4341, Bldg. 07A
Office Phone: 475-2677
Office Hours: Mondays, Wednesdays, Fridays 11:00 AM to Noon
(Please use sign-up sheet posted on bulletin board outside
my office for appointment times.)

Astronomy and Astrology/MEXICAN CALENDAR STONE/*page 57*

1.0 COURSE TITLE

04-10-340 Man and His Symbols

2.0 COURSE DESCRIPTION

A concentrated study of symbols, legends and myths in the visual arts with emphasis on symbol-making for communication.

3.0 COURSE OBJECTIVES

This course has been designed to enable you to

3.1 Define the genera and give examples of each (Genera= sign, symbol, legend, myth) from at least three eras from Primitive to Contemporary times;

3.2 Analyze the thesis of Carl Jung concerning sources for symbol making activities in all humans;

3.3 Analyze the thesis of the Gestalt psychologists concerning pictorial and spatial perception;

3.4 Analyze contemporary sign, symbol, legend, and myth by selecting one representative of each and applying Jungian and Gestalt theories to each;

3.5 Create an example in any ~~three~~ one of the four genera and be able to explain ~~each~~ it;

3.6 Present your own created examples convincingly.

4.0 COURSE REQUIREMENTS

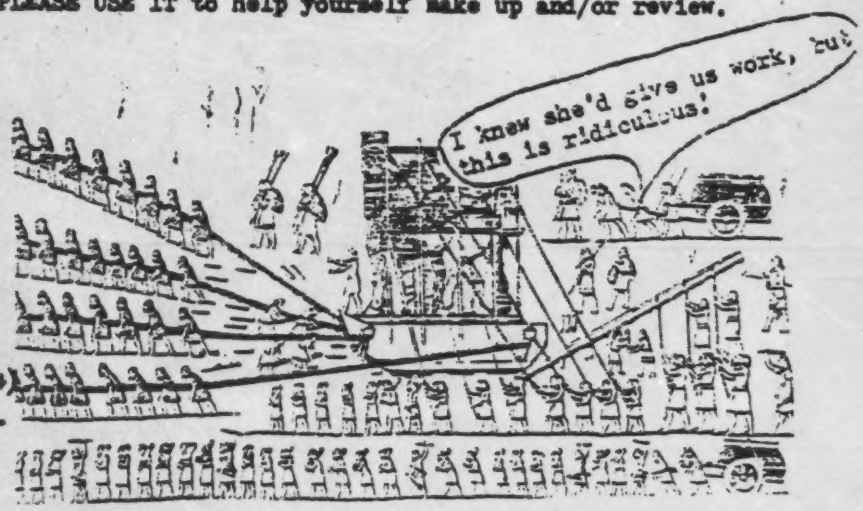
4.1 Class attendance at each scheduled session. Tapes and slides of each lecture session (see COURSE OUTLINE section of this syllabus for each session's activity) will be put on reserve in the Media Resource Center in the Library after each such class. Missed lectures can be made up by using the slides and tapes of those classes on reserve. Films shown in class can be seen (either as make-up or review or pre-view) either the day before they are scheduled to be shown in class, or in the morning of the day they are used in class. Other media (slides, filmstrips, video tapes) for out-of-class viewing assignments will be on reserve in the Media Resource Center. This syllabus gives you all the day-to-day lecture and discussion topics, agendas, plans, etc. PLEASE USE IT to help yourself make up and/or review.

4.2 One quiz, Friday, Sept. 14.(over terms)

4.3 One essay exam on Wednesday, Oct. 3. (over Freudian & Jungian theories and their applications)

4.4 Oral or written analysis of a contemporary sign, symbol, legend, and myth.(each of the 4)

4.4 Oral or written presentation (with illustrations) of your own example of sign, symbol, myth, legend. (3 of the 4)



COURSE REQUIREMENTS, cont.

4.5 Attendance at the Final Exam period as scheduled for this course. Though there will be no final exam for the course, you are required to attend a final evaluation session of this course.

4.6 Completion of text readings and assigned media viewing immediately before or after the topics are covered in class. See COURSE OUTLINE section for each assignment.

4.7 Completion of occasional mini-assignments related to class work.

5.0 COURSE GRADING:

Quiz 1	= 1/7	7/7
Essay Exam	= 1/7	
Oral (or written) analysis of contemporary sign, symbol, myth, legend	= 2/7	
Oral (or written) presentation of your own example of sign, symbol, myth, legend (3 of the 4)	= 3/7	

★ Note: However you decide to do these presentations, remember that one must be oral & one must be written.

5.1 Grading Key:

A =	Astonishing work,	90-100%
B =	Superior work	80--89%
C =	Satisfactory work	70--79%
D =	Fair, barely pass	60- 69%
F =	Failing	59 and below

5.2 Evaluation by a course grade reflects (as accurately as possible) your instructor's honest opinion of your work to meet the requirements of this particular course with its particular objectives.

Your grade cannot indicate the absolute worth of your learning in the course or your worth or value as a person. You may be an "A" student in other courses, but perform on a "B" level in meeting this course's requirements. The course grade is not an affirmation of your performance through the years; it is only an estimation of your performance in this course with its objectives.

5.3 Please keep your own record of your grades as percentages from the quiz, essay exam, and oral (or written) presentations on the form below. When the course is over you will know exactly what your grade will be.

QUIZ 1	_____%	
ESSAY EXAM	_____%	
ORAL PRESENTATION OF CONTEMPORARY EXAMPLE	_____%	(Enter this grade 2 times for 2/7 of the 7/7ths)
	_____%	
ORAL PRESENTATION (OR WRITTEN) OF OWN EXAMPLE	_____%	(Enter this grade 3 times for 3/7 of the 7/7th)
	_____%	
	_____%	
TOTAL	_____% ÷ 7 =	_____% COURSE GRADE

6.0 COURSE TEXTS

1. Man and His Symbols, paperback, by Carl G. Jung, et al.
2. Ancient Myths, paperback, by Norma Lorre Goodrich
3. Medieval Myths, paperback, by Norma Lorre Goodrich
4. American Indian Mythology, paperback, by Alice Marriott and Carol K. Rachlin

THESE ARE ALL AVAILABLE IN THE TEXTBOOK AREA OF THE RIT BOOKSTORE.

7.0 COURSE QUOTES

If you really understand these quotes and can apply them to your own human experience, and perhaps to your own art-making, you will have grasped what this course is all about.

7.1 "...The laws of logic which ultimately govern the world of the mind are by their nature, essentially invariable; they are common not only to all periods and places but to all subjects of whatever kind, without any distinction even between those that we call the real and the chimerical; they are to be seen even in dreams...."

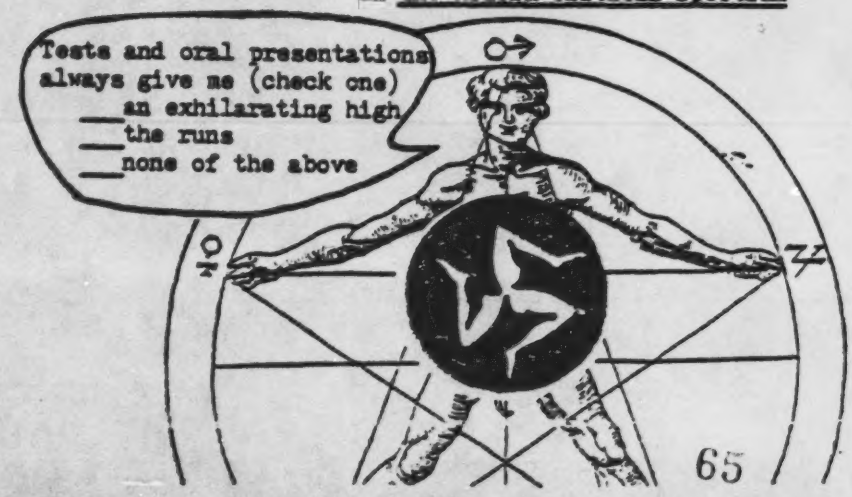
Compte, Cours de Philosophie Positive

7.2 "A world ends when its metaphor has died
It perishes when those images, though seen,
No longer mean."

Archibald MacLeish, "Hypocrite Auteur," in Collected Poems 1917-1952

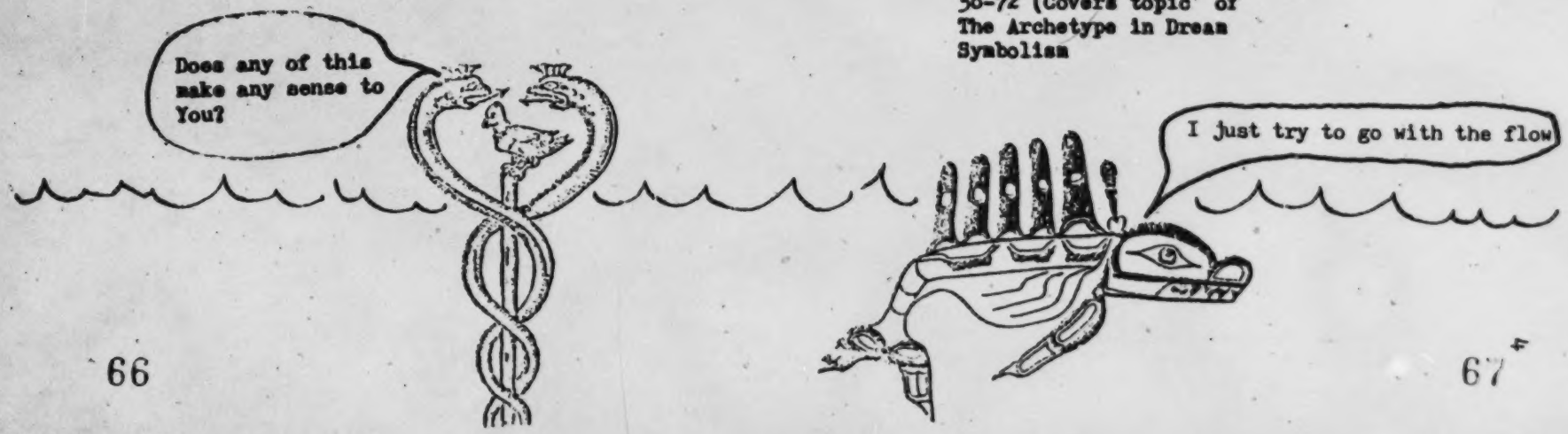
7.3 "Our current motivating ideas are not myths but ideologies, lacking transcendental significance. This loss of myth-consciousness I believe to be the most devastating loss that humanity can suffer; for as I have argued, myth-consciousness is the bond that unites men both with one another and with the unplumbed Mystery from which mankind is sprung and without reference to which the radical significance of things goes to pot. Now a world bereft of radical significance is not long tolerated; it leaves men radically unstable, so that they will seize at any myth or pseudomyth that is offered."

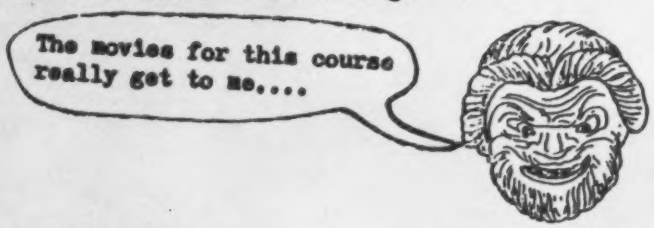
Philip Wheelwright, "Poetry, Myth, and Reality," in The Modern Critical Spectrum

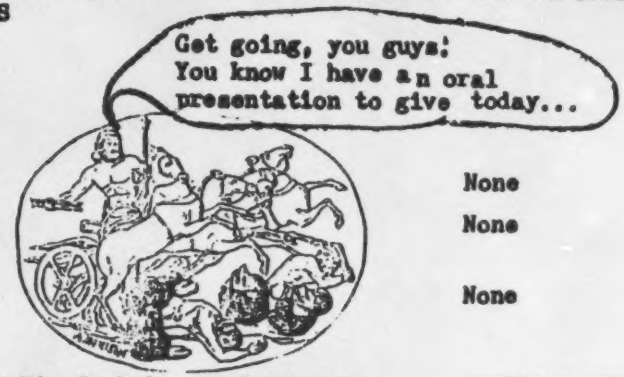


8.0 COURSE OUTLINE

DATE	CLASS SESSIONS, TOPICS, & EVENTS	TEXT READINGS	MEDIA/ASSIGNMENT
M/S10	Introduction to the Bill of Fare by Way of Ye Olde Syllabus Pretest on Genera Clay Experience	None	Complete "Get Acquainted Questionnaire"
W/S12	Genera Terms Exposé: Sign, Symbol, Legend, Myth	American Indian Mythology, pp. 15-16; 28- to & incl. 34.	View "Sigmund Freud: the Message of Our Dreams" pts. I & II (13 min. total time) and complete guide questions (FS150)
F/S14	QUIZ 1 over terms (20 minutes) Theories about Symbolism: Freud and Dreams	None	View FS149, "Jungian Symbols: Door to Self-Awareness," pt. 1 (9 min.); do questions
M/S17	Theories about Symbolism: Freudian Symbolism in Art : AFTERLIFE	None	View FS149 "Jungian Symbols: Door to Self-Awareness" pt. 2, (9½ min.); do questions
W/S19	Theories about Symbolism: Jung and Archetypes, Collective Unconscious	Man & His Symbols, pp. 3-40 (Covers topics of a. The Importance of Dreams, b. Past & Future in the Unconscious c. The Function of Dreams)	None
F/S21	Theories about Symbolism: Jung (cont.)	Man & His Symbols, pp. 56-72 (Covers topic of The Archetype in Dream Symbolism	None



DATE	CLASS TOPICS, SESSIONS, EVENTS	TEXT READINGS	MEDIA/ASSIGNMENT
M/824	Applying the Theories: Sign/Symbol/Legend/Myth in World Art: Primitive Universal Symbols Film: "Walya Ngamardiki" an Australian Aborigine Creation Myth, first 10 minutes	Man & His Symbols, pp. 97-115, top paragraph; covers topic The Eternal Symbols. American Indian Mythology, pp. 37-46 Creation Myths; pp. 155-158, Trickster Myth: The Painted Turtle	None
W/826	Applying the Theories: Sign/Symbol/Legend/Myth in World Art: Ancient & Medieval Heros and Rites of Passage 	Man and His Symbols, 115-134, covers rest of Eternal Symbols; The Archetype of Initiation; Beauty & Beast; pp. 146-156, Symbols of Transcendence; Ancient Myths, pp. 75-91; American Indian Mythology, pp. 178-186.	None
F/828	Perception: The Gestalt Theory of How We See & Perceive, Guest Lecturer, Dr. Richard Zakia	None	View RIT film 495D "What is Gestalt?" 24 min.
M/O 1	Perception: The Gestalt Theory of How We See & Perceive, cont. with class discussion, evaluation Review Freudian, Jungian, Gestalt Theories	STUDY FOR WEDNESDAY'S ESSAY EXAM	
W/O 3	Essay EXAM on Freud, Jung, Gestalt Theories and their application Open notes exam, bring all the help you can get.	None	None
F/O 5	Contemporary Sign/Symbol/Myth/Legend: Graphic Symbols for Communication		TBA
M/O 8	Contemporary Sign/Symbol/Myth/Legend: What If You Gave a Dinner Party and No One Came: JUDY CHICAGO'S Feminist Dinner Party	Reviews of Chicago's Dinner Party on reserve in reserve book section of library	None
W/O10	Films: "Cabinet" (woman's personal symbolism via film) "Frank Film" (Man's personal symbolism via film)	Man & His Symbols, Modern Painting as Symbol and The Secret Soul of Things, pp. 285-302	None
F/O12	Contemporary Sign/Symbol/Myth/Legend: Wrap-Up Ben Patt	Man & His Symbols, Retreat from Reality and The Union of Opposites, pp. 302-322	~~None~~ "Women Artists: Images-Themes" Prof. [illegible] Lec. 1-219

DATE	CLASS SESSIONS, TOPICS, EVENTS	TEXT READINGS	MEDIA/ASSIGNMENTS
M/015	Giving Oral Presentations Without Too Much Pain, Prof. Josie Gray, guest speaker	None	None
W/017	Student Presentations in class of Analysis of Contemporary sign/symbol/myth/legend		
	(SIGN-UP sheet posted on bulletin board outside my office so you can sign for a day and time for your presentation.)	Begin readings on topic of relations between men & women in myths by reading Ancient Myths, Rama & the Monkeys, pp. 173-197	None
F/019	Student Presentations in class, cont.	Cont. on topic of relations between men & women by reading Medieval Myths, Sifrit & Chrienhilde, pp. 127-133	None
M/022	Student Presentations in Class, cont.	Cont. topic of relations between women and men by reading American Indian Mythology, Male & Female He Created Them: The River of Separation, pp. 116-122	None
W/024	Criteria for Oral & Written Presentations of Personal Sign/Symbol/Legend/Myth course requirement	None	None
	Workshop on your presentations (You must present a written outline to me on one of the workshop days and go over your presentation plans with me. This workshop time today, Friday and Monday is required, not optional but you need not be around every one of the workshop days unless you wish to be.)	USE THIS TIME TO WORK ON YOUR ORAL OR WRITTEN PRESENTATIONS 	
F/026	Workshop on Personal Sign/Symbol/Myth/Legend Presentations	None	None
M/029	Class discussion of relations between men & women readings and comparison/contrasts with contemporary relations.	None	None
W/031	Film: The Crooked Beak of Heaven, 52 min. Halloween Costumes are a must for this class--the more symbolic the better	None	None
F/N 2	Student Presentations in class of Personal Sign/Symbol/Myth/Legend	Man & His Symbols, Symbolism in the Visual Arts: The Stone & the Animal, pp. 256-266	OPTIONAL VIEWING: Man as Symbol Maker, TS43, part 1, 15 min.
	(SIGN-UP sheet posted on bulletin board outside my office so you can sign for a day and time for your presentation)		

DATE	CLASS SESSIONS, TOPICS, EVENTS	TEXT READINGS	MEDIA/ASSIGNMENTS
/N5	Student Presentations in Class	Man & His Symbols, The Symbol of the Circle, pp. 266-285	OPTIONAL VIEWING Man as Symbol Maker TS43, pt. 2, 16min.
/N7	Student Presentations in Class	Man & His Symbols, The First Approach of the Unconscious, pp. 168-171; The Realization of the Shadow, pp. 171-185	OPTIONAL VIEWING Film: Carnarvan documents prehistoric aborigine wall paintings & their symbolism 28 min.
/N9	Student Presentations in Class	Man & His Symbols, Anima: the Woman Within, pp. 186-198 and Animus: the Man Within, pp. 198-207	OPTIONAL VIEWING Film: Intrepid Shadows deals with subjective aspect of Navajo life, 15min
/N12	Student Presentations in Class	Man & His Symbols, The Self: Symbols of Totality, pp. 207-227	
/N14	Symbolism in the Visual Arts: class discussion of readings & experiences in the course	Man & His Symbols, The Relation to the Self, pp. 227-235 and The Social Aspect of the Self, pp. 236-254	

FINAL EXAM WEEK: Whenever our final exam is scheduled, we will be meeting in the designated room to do an evaluation of this first-time-out course, Man and His Symbols. Since there will be no final exam to put pressure on you, you will have no problems in just being in the appointed room at the appointed hour for the final evaluation. THIS IS NOT OPTIONAL, IT IS PART OF THE COURSE REQUIREMENTS; not being present and participating will affect your grade.

9.0 TEACHER'S ADVICE & COMMENTS

9.1 This course (as a lecture course) comes under the standards set by accreditation agencies for RIT and other colleges in the U.S. Minimum time expected by the standards is 2 hours outside of class for every hour in class; so for this three credit, three class hour course you would be expected to spend six hours outside of class time weekly.

This course is planned so that the minimum of six hours outside of class is expected. You will make your own adjustments to fit your needs, I know. Whatever personal priorities you set, fine. However, bear in mind that you have to accept the consequences of your choice. Please do not complain that I am requiring too much work from you. Only if you have to spend over six hours of time outside of class to pass this course do you have a legitimate complaint, and I will be happy to help you work out a plan whereby you can get the most out of your six hours of work on your own time.

9.2 Class Participation

Some general questions you can ask yourself about class participation might run like this: How well do I

- —complete my notes on each lecture, film, or required out-of-class reading/viewing and prepare questions and have these ready for class?
- —contribute information from reading assignments when the discussion allows?
- —contribute information from my own experiences beyond the assignments?
- —contribute and support my own ideas? ask constructive questions? motivate myself and others during discussions? listen to what others say?

APPENDIX A3

18th and 19th Century Art

"The true artist has something to say in addition to what is visible in drawing or painting. True appreciation of art begins with discovery of that something."

Samarandrenath Gupta

"There is perhaps no single work of art whose charm rests solely on the balance of lines and tones, and whose appeal is solely to the eye."

Rodin

"Paintings have a life of their own that derives entirely from the painter's soul."

Van Gogh (Letter 439 to Theo)

"It is art, more than anything, that possesses the power of initiative, of giving visible form in the public world to the undreamed-of reality that every artist worthy of the name carries potentially within him."

Merleau Ponty

"What the genius realizes in art is some conception that has long been dreamed of. He clothes in graspable sensory form a fantasy previously invisible, merely immanent in the human mind. Whether the form be pictorial, poetic, or musical, the idea has passed from the world of the spirit ot the world of art and form,"

Eugene Delacroix

"To fashion somehow or other, as well as I could and in line with my inner dictates, things into which I have put myself entirely. . ."

Odilon Redon

"A painting is the best hidden image of the man who painted it."

Picasso

"Every true artist turns to himself and himself alone for authority: he explores the strange universe that he carries with him, inside himself, and he makes discoveries about himself. He acquires a new sense of himself as the vehicle of something which has never existed before him and would never exist again after him, his own inner uniqueness."

Rene Huyghe

"Art is perhaps a mask, but, as in the Italian comedy, it reveals the character of those who think they can hide behind it."

Rene Huyghe

MASKED MAN: SCARAMOUCHE.
Engraving after Watteau in Julienne's compilation

1.0 COURSE TITLE

0410 - 360

2.0 COURSE DESCRIPTION

The development of the arts in these two centuries with emphasis on their influence of 20th century styles and focusing on their impact on the student.

3.0 COURSE OBJECTIVES

As a result of taking this course, you should be able to:

3.1 Analyze the work of artists as being the result of their education (built on the past), but being of the present, with a thrust toward the future.

3.2 Recognize that regardless of the times, or of the art forms, or of the themes, an artist's work is a revelation of the artist's inner spirit.

3.3 Discuss the means that artists use to express the inner spirit in their work.

3.4 Recognize that many artists communicated their inner selves not only through the language of art but were also willing and able to put into writing what they felt and thought about their work.

3.5 Demonstrate how your own work is a result of your education, based on the past, but of the present, with a thrust toward the future; also, that you can write and speak about your inner spirit as revealed through your work, intelligently and clearly.

4.0 COURSE REQUIREMENTS

4.1 Class attendance as listed in the Fall Schedule of Classes.

4.2 Assigned reading from the text Mainstreams of Modern Art.

4.3 Completion of selected readings.

4.4 A museum visit followed by a report on a work of art.

4.5 Attendance at the showing of films.

4.6 Completion of a take-home quiz.

4.7 The writing of a final exam.

4.8 Deliverance of an oral and written report of self.

4.9 Participation in a panel discussion.

5.0 COURSE EVALUATION

Museum visit report	= 1/8	
Take-home quiz	= 2/8	
Panel discussion	= 2/8	= 8/8
Self-report	= 1/8	
Final exam	= 2/8	

Grading key:

A	= Outstanding performance	90-100 %
B	= Better than average	80- 89 %
C	= Average work	70- 79%
D	= Poor, but passing	60- 69%
F	= Failing	59 or less

Keep a record of your own grades on the following form.

Museum visit report	_____%	
Take-home quiz	_____%	(Enter this grade twice for 2/8 of 8/8ths)
	_____%	
Panel discussion	_____%	(Enter twice)
	_____%	
Self-report	_____%	
Final exam	_____%	(Enter twice)
	_____%	
Total	_____% ÷ 8 =	_____% COURSE GRADE

6.0 COURSE TEXTS

Mainstreams of Modern Art by John Canaday. Recommended text.

Sources and Documents in the History of Art Series. Optional purchases.

American Art, 1700-1960. John W. McCoubrey.
France and England, 1600-1750. Jane Costello.
Neo-Classicism and Romanticism. Lorenz Eitner.
Realism and Tradition in Art, 1848-1900. Linda Nochlin.
Impressionism and Post-Impressionism, 1874-1904. Linda Nochlin.

All the above are available in the RIT Bookstore.

COURSE OUTLINE 18th And 19th CENTURY ART

THE 18th CENTURY

I. Rococo

A. The Enlightenment
B. The Painters in France
1. Antoine Watteau
2. Giovanni Piranesi

THE 19th CENTURY IN FRANCE

II. Neo-Classicism

A. Modern Art and Tradition
B. The Painters in France
1. Jacques-Louis David
2. Jean August Dominique Ingres

III. Romanticism

A. The Romantic Spirit
B. The Painters
1. Theodore Gericault
2. Eugene Delacroix

IV. Realism

A. Idealism and Disillusionment
B. The Painters
1. The Barbizon School

V. Impressionism

A. The Nature of Impressionism
B. The Sculptor Auguste Rodin

THE 19th CENTURY OUTSIDE FRANCE

VI. The Failure of Classicism

VII. Romanticism in Germany, England, and America

A. The Early Romantics
1. The Hudson River School
2. Joseph Mallard William Turner

B. The Later Romantics
1. The Pre-Raphaelites

TRANSITION INTO THE 20th CENTURY

VIII. Post-Impressionism

A. The Painters
1. Vincent Van Gogh
2. Paul Gauguin

IX. The Nabis

X. Symbolists

A. The Precursors
1. James Ensor
2. Edvard Munch

XI. Art Nouveau

A. The Artists
1. Gustave Klimt
2. Antoni Gaudi

TOWARDS FAUVISM AND EXPRESSIONISM

Joseph Anton Koch, *Satire on the Stuttgart Academy*

"In the name of humanity . . . let us destroy, let us annihilate those sinister Academies."[67]

A young German painter made a precipitous nocturnal escape from the academy of Stuttgart. Using a rope ladder to get over the walls, in the dramatic style of Masers de Latude's flight from the Bastille, Joseph Anton Koch hurried across the French border like a hunted criminal. The son of peasants who dwelled in a remote Tirolese valley, Koch exemplified the *type* of natural genius as his period understood it. While tending sheep in the high Alps, he had drawn his first pictures with charred twigs on the naked rock. His precocious talent earned him admission to the Hohe Karlsschule in Stuttgart, a princely academy of art and science run in the manner of a military school. Koch's untamable spirit rebelled from the start against the school's mechanical routines and against the slavish obedience demanded of the students. In a caricature of this academic prison (fig. 26), he represented himself in the act of defying the director who raises his stick against him. Above their heads appears a Baroque monster, the embodiment of antiquated, aristocratic taste, trampling a statue of Apollo; it wields a thunderbolt and a sign that reads *Penitentiary*. True Art sits weeping at her easel, threatened by a drill master, while a student languishes in the stocks. Koch made his nocturnal escape in December 1791. Crossing the Rhine bridge, in sight of liberty, he cut off his regulation pigtail to mail it to the Stuttgart Academy. "I felt," he later confided to a friend, "like a bird that has just flown its cage."[68]

67. J. L. Jules David, *Le peintre Louis David* (Paris, 1880), p. 127 ff.
68. O. R. von Lutterotti, *Joseph Anton Koch* (Berlin, 1940), p. 4 ff.

CLASS SCHEDULE

Text reading and related reading on these topics should be done prior to sessions devoted to these artists and movements. Guides to film viewing and readings will be presented to you prior to that activity. There will also be follow-ups on the films, readings, and other activities.

Class 1. Introduction to the course; attention given to requirements, assignments, etc.

Class 2. Art As the Language of the Human Spirit

Class 3. The Enlightenment, Antoine Watteau, Giovanni Piranesi

Class 4. Into to Neo-Classicism, Jacques-Louis David, Jean Auguste Dominique Ingres

Class 5. Films on David and Ingres

Class 6. Follow-up on films. Intro to Romanticism.

Class 7. Theodore Gericault, Eugene Delacroix

Class 8. Films on Gericault and Delacroix

Class 9. Panel discussion on the Barbizon Painters

Class 10. Films on Corot and Millet.

Class 11. Follow-up on films. Auguste Rodin.

Class 12. Intro to Romanticism in other Countries. Joseph Mallard William Turner.

Class 13. Panel discussion on Hudson River School.

Class 14. Panel discussion on Pre-Raphaelites.

Class 15. Intro to Post-Impressionism. Vincent Van Gogh, Paul Gauguin.

Class 16. Film on Van Gogh.

Class 17. Panel discussion on The Nabis.

Class 18. Panel discussion on the Symbolists.

Class 19. James Ensor, Edvard Munch.

Class 20. Panel discussion on Art Nouveau.

Class 21. Gustav Klimt, Antoni Gaudi.

Class 22. Film on Gaudi.

Class 23. Towards Fauvism and Expressionism. Close.

Class 24. Museum visit.

Class 25 - 29. Self-reports.

Class 30. Exam and evaluation.

Use of Class Time

1 session for introduction to course and panel discussion planning
10 sessions devoted to major artists; mainly lecture and slide presentations
6 sessions devoted to panel discussions
4 sessions taken up by films
1 session set aside for the final exam
1 day used for a museum visit
5 sessions for self-reports
1 session for speaker
1 evaluation session
30 sessions

Topics for panel discussions

1. The Barbizon Painters
2. The Hudson River School
3. The Pre-Raphaelites
4. The Nabis
5. The Symbolists
6. Art Nouveau

Artists treated in class presentations

Antoine Watteau
Giovanni Piranesi
Jaques Louis David
Jean Auguste Dominique Ingres
Theodore Gericault
Eugene Delacroix
Auguste Rodin
Joseph Mallard William Turner
Vincent Van Gogh
Paul Gauguin
James Ensor
Edvard Munch
Gustav Klimt
Antoni Gaudi

Assignments

1. Read text
2. View movies (1)
3. Participate in panel (2)
4. Selected Readings (3)
5. Museum visit (1)
6. Self-report (1)
7. Take-home quiz (1)
8. Final exam (1)

In addition to reading your text, you have one additional assignment weekly, or for the number of weeks indicated in the parentheses.

CLASS CALENDAR

September 10 First Day of Classes
November 15 Last Day of Classes
} 29 class sessions
November 16 - 20 Exam Week

Class 1	Sept. 10	Class 16	Oct. 15
2	12	17	17
3	14	18	19
4	17	19	22
5	19	20	24
6	21	21	26
7	24	22	29
8	26	23	31
9	28	24	Nov. 2
10	Oct. 1	25	5
11	3	26	7
12	5	27	9
13	8	28	12
14	10	29	14
15	12	Exam period	

Details Pertaining to Course Requirements (and other things that professors don't like to write and students don't like to read):

1. Class attendance at scheduled sessions is mandatory. You are required for a three-credit course to devote three hours weekly for class attendance. Occasionally, you may be asked to visit a museum or a campus lecture instead of appearing for a class at the usual time and place.

2. If for a good reason, you must be absent from class sessions, it is your responsibility to make inquiries of your friends as to what transpired during the class period. This is not the teacher's responsibility and neither should you inquire of her/him.

3. Deadlines for assignments must be observed. No assignments will be taken in or credited if they are late.

4. There are no substitutions for the requirements as listed. There are no make-up exams or second or third chances.

5. Hand-outs are brought to class only once. If you are absent on those days, bother your friends for theirs and xerox yourself a copy or copies. Again, do not expect the professor to keep carrying around copies for you repeatedly to classes.

6. Anytime that you may wish to meet me in my office, you may sign up for an appointment in the area provided for that purpose on the bulletin board outside the office on the 4th floor of the College of Fine and Applied Arts.

   Office Room No. 4341 Office Extension: (475) - 2677
   Office Hours: Mon., Wed., Fri. from 11:00 a.m. to Noon.

7. According to the stipulations of the accrediting agencies, each student is expected to devote 2 hours outside of class for each hour that he /she spends in class, weekly. This means that for a three-credit course such as this, you are expected to devote 6 hours to studying, reading or writing assignments outside of the 3 hours you spend in class weekly. Your assignments are planned so that for the most part, you will have to spend no more than that expected amount of time. I will not consider any gripes or complaints to be legitimate unless you honestly can say that you must spend an exhorbitant amount of time beyond the 6 hours on the completion of the assinments and requirements.

8. Concerning grades: Your course grades reflect as accurately as is humanly possible, your instructor's honest opinion of your work in light of the particular course with its objectives.
   Your grade does not indicate your worth or value as a person or the absolute worth of your learning. Neither is it in any way relative to your achievements in any other course. You may be an "A" student in another course, but perform on the "C" level in this course, or vice-versa. The course grade does not say anything about your performance through other years or in other courses; it is only an estimation of your performance in this course with its set of objectives.

9. All written assignments must be typed. They should also be proof-read for spelling, grammar, punctuation, sentence construction, clarity of thought and intelligibility.

APPENDIX A4

ASIAN ART
FALL - 1979

Date	Topic	Date	Film	Assignment Due
Sept. 10	Overview and Introduction			
Sept. 12	Library: Karen Caviglia			
Sept. 14	Library work: Familiarization with reserve books: Answer questions on the major religions of Asia Office hour for special projects.			
Sept. 17	India: Ron Padagam			Library
Sept. 19	Gupta Period	19, 20	Juggernaut	
Sept. 21	Buddhism: Brief history and influence in Asia			Juggernaut
Sept. 24	Medieval Period	24,25	Mirror of Gesture	
Sept. 26		26,27	Footprint of the Buddha	
Sept. 28	Mughal Dynasty - 1900 Contemporary Art	27,28	Hinduism: 300 Million Gods	Mirror
Sept. 29	Workshop at Zen Center			
Oct. 1	Essay Test: India			Footprint: Hinduism
Oct. 3	China: Peter Giopolus	3,4	Taoism:A Question of Balance	
Oct. 5	Chan Dynasty			Taoism
Oct. 8	Han and Six Dynasties	8,9	Old Treasures from New China	[illegible]

Oct. 10	Tang Dynasty		Treasures
Oct. 12	Sung Dynasty		
Oct. 13,14	Toronto Trip		
Oct. 15	Yuan Dynasty		
Oct. 17	Ming and Ching Dynasty	17,19 Video:Ho Nien Au	
Oct. 19	Contemporary Chinese Art		
Oct. 22	Essay Test: China		
Oct. 24	Japan:		
Oct. 26	Asuka Period		
Oct. 27	Workshop at Zen Center		
Oct. 29	Heian Period		
Oct. 30 Nov. 2	Early Feudal Age:Kamakura to Momoyma	31,1 2, Ukioye:Japanese Prints Hokusi:36Views of Mt. Fuji	
Nov. 3	Opening: Ho Nien Au at Gallery 696		
Nov. 5	Edo Period	5,6 Japan:The New Art	Ukioye Hokusi
Nov. 7	Contemporary Japanese Art Tradition and Heritage	7,9 Isama Noguchi	

Nov. 9	Zen and the influence on the arts	8,9	Land of the Disappearing Buddha	Noguchi
Nov. 12	Guest Artist:	12,13	Zen in Life	Land
Nov, 14	Final Class and Course Evaluation	14,15	West meets East	Zen
Nov. 16	Special Projects Due			Projects
Final	Exam Period Nov. 16 - 20 Essay Test: Japan			

APPENDIX A5

04 10 370

20TH CENTURY ART

Dr. Barbara J. Hodik
Office #4341, Bldg. 07A
Office Phone: 475-2677
Office Hours: Mondays, Wednesdays, Fridays 11:00AM to Noon
(Please use sign-up sheet posted on bulletin board outside my office for appointment times.)

CLAUDETTE courtesy of Erte's Fashion Paper Dolls of the 20's

COURSE DESCRIPTION

The development of the arts in the 20th Century in the areas of painting, printmaking, sculpture, architecture and the crafts with focus on their impact on the American artist/craftsperson/designer.

COURSE OBJECTIVES

Upon completing this course each student should be able to

1) Identify at least one significant person, her/his processes and products** for each of the major styles/movements/periods covered by the course; [Objective quiz will check this]
2) Support with three examples of persons, processes, and products from 20th Century Art the concept that artists in the 20th Century sought to be glue (to identify themselves and their art with society and its needs) and/or solvent (to simultaneously separate themselves from society and to stress individuality; [Essay exam will check this]
3) Relate two contemporary movements/styles of the 1960's or 1970's (representing the concept of artist as glue and/or solvent) with their historical roots in earlier 20th Century art; [Team presentations in class will check this.]
4) Knowledgeably describe the philosophy and work of one artist/architect/craftsperson of the 20th Century, indicating the "glue and/or solvent" nature of the artist's philosophy and supporting the research with appropriate illustrations of the artist's work.[Paper will check this.]
5) Apply knowledge of the persons, processes, and products of the 20th Century movements/styles to a self-analysis of her/his own current style with attention to her/his self perception as "glue and/or solvent" and possible roots in other 20th Century persons/processes/ products. [Paper will check this.]
6) Recognize and identify local examples of the styles and movements studied in the course. [2 out of 3 field trips will check this.]

**See page 2 for explanation of usage of terms "person/process/product" in this course

COURSE OBJECTIVES, Cont.

Person/Process/Product

All art is a phenomena of the following:

1. Creative Person who gets involved in
2. Creative Process (--material: media, materials, techniques
   --mental: the person's own ideas, mental processes, philosophy about why she/he does art
   --milieu: the spirit of the times (history, social, cultural, economic, political events) in which the artist lives

   the Process then results in
3. Creative Product

COURSE REQUIREMENTS

1. Class Attendance at each scheduled session/field trip. Tapes and slides for each lecture session (see COURSE OUTLINE section of this syllabus for each day's activity) will be put on reserve in the Media Resource Center in the library after each class.

   Missed lectures can be made up by using the slides and tapes of those classes on reserve.

   Missed films can be seen (either as make-up or review or pre-view) either the day before they are scheduled to be shown in class, or in the morning of the day they are used in class. Rental films are mailed back by 2:30PM of the day they are used in class.

   Other media (slides, filmstrips, video tapes) for out-of-class assignments will be on reserve in the Media Resource Center.

   This syllabus gives you all the day-to-day lecture and discussion events, agendas, plans, reading assignments, etc. PLEASE USE IT to help yourself make-up or review, as well as to prepare for each day's work in class.

2. One Quiz, objective, open book and open notes on Monday, February 11. There will be no make-up quizzes, so mark calendars well and avoid being ill.

3. One Essay Exam on Friday, February 22. There will be no make-up exam, so be sure you are in class on time.

4. One team presentation in class . See Course Objective #3 for details. Dates for team presentations (each presentation 15 minutes long) are as follows:
   Wed., Feb. 13; Fri., Feb. 15; Mon.,Feb. 18; Wed., Feb. 20
   Sign-up sheet for team presentations is posted on bulletin board outside my office. First-come, first selection of date and time basis.

5. One short paper on an artist (see Course Objective #4 for details) due February 18. This paper must be typed, please.

6. Two out of three field trips. Everyone must attend the Memorial Art Gallery Trip (either Saturday, January 12 from 2:00 to 3:30 PM or Tuesday, Jan. 15 from 7:00-8:30 PM); you have a choice of attending either the Sat. Dec. 8, 1 to 4 PM trip with Jean France from the University of Rochester or the Sat., Dec. 15 trip to the Frank Lloyd Wright Boynton House on 16 East Blvd.

7. One short self-analysis paper (see Course Objective #5 for details) due Mon., Feb. 26. This paper must be typed, please.

"Come, come, did you really think dressing up and bowing would fool me into taking late work???

COURSE REQUIREMENTS, Cont.

8. Attendance at the Final Exam period as scheduled for this course. Though there will be no final exam for this course, you are required to attend a final evaluation session of this course.

9. Completion of text readings and assigned media experiences immediately before of after the topics are covered in class. See COURSE OUTLINE section of this syllabus for each assignment.

10. Completion of occasional mini-assignments related to class work.

COURSE GRADING

Your grade will be an average of the following things:

Class attendance	1/8	Attendance Key:	
Quiz (objective)	1/8	0-3 absences=	100, 95, 90
Essay Exam	1/8	4-6 absences=	89, 85, 80
Team presentation	1/8	7-9 absences=	79, 75, 70
Paper on artist	1/8	11-12 absences=	69, 65, 60
2 field trips	2/8	over 12 misses=	59 and below
Self-analysis paper	1/8		
TOTAL	8/8		

Papers must be typed

Grading Key: A=Astonishing work, 90-100%
B=Superior work, 80-89 %
C=Satisfactory work 70-79 %
D=Minimum passing 60-69 %
F=Failing 59 and below

Evaluation by a course grade reflects (as accurately as possible) your professor's honest opinion of your work to meet the requirements of this particular course with its particular objectives.

Your grade cannot indicate the absolute worth of your learning in the course or your worth and value as a person. You may be an "A" student in other courses, but perform on a "B" or "C" level in meeting this course's requirements. The course grade is not an affirmation of your performance through the years; it is not an affirmation of potential; it is only an estimation of your performance in this course with its objectives.

Please keep your own record of your grades as percentages from the 8 items listed above. When the course is over you will know exactly what your grade will be.

Class attendance _____% (easy A here, just come to class)

Quiz _____%

Essay exam _____%

Team presentation _____%

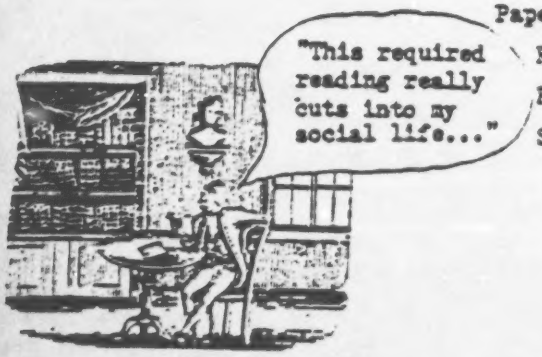
Paper on artist _____%

Field trip 1 _____% (easy A here, just go on the two out of three trips)

Field trip 2 _____%

Self-analysis _____%

TOTAL _____% ÷ 8 = _____%= _____Term Grade



COURSE TEXT

Much of the course will be based on this book and readings from it. It is absolutely essential that you have the book. It is also the text I use for 04-10 Contemporary Art, so you can use the book for two courses. RIT bookstore has these in stock for about $20.

History of Modern Art by H. H. Arnason, Prentice-Hall, Inc.

COURSE PENCIL

The objective quiz will require a #2 pencil since we will be using computer score forms.

TEACHER'S ADVICE AND COMMENTS

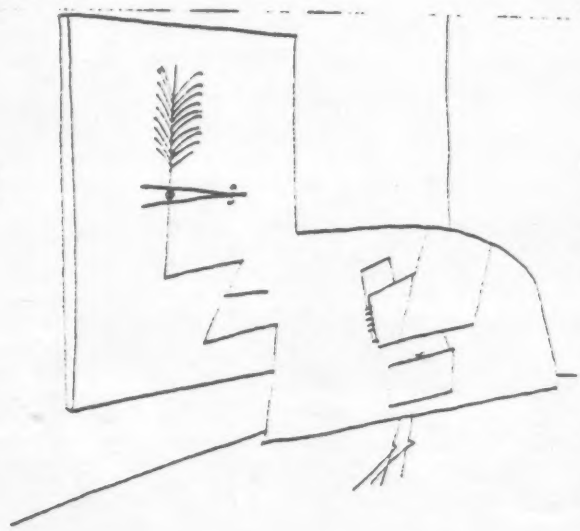
This course (as a standard lecture course) comes under the standards set by accreditation agencies for RIT and other colleges in the U.S. Minimum time expected by the standards is 2 hours outside of class for every hour in class; so this means that for our three credit, three hour course in 20th Century Art you would be expected to spend six hours outside of class time weekly.

This course is planned so that the minimum of six hours outside of class is expected. You will make your own adjustments to fit your needs, I know. Whatever personal priorities you set about the time you will spend, fine. However, bear in mind that you have to accept the consequences of your choice. Please do not complain that I am requiring too much work from you. Only if you have to spend over six hours of time outside of class weekly to pass this course do you have a legitimate complaint, and I will be happy to help you work out a plan whereby you can get the most out of the six yours of work you do.

Class Participation: Some general questions you can ask yourself about your class participation might be these:

How well do I

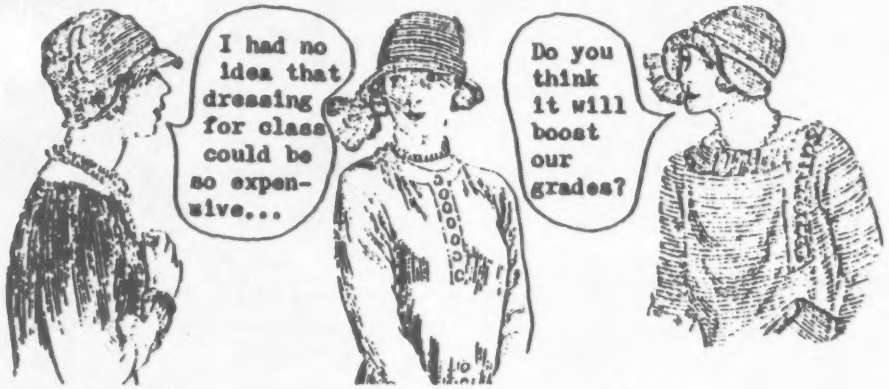
--complete my notes on each lecture, film, or required out-of-class reading/viewing?
--note questions I have and ask for clarification?
--contribute information from reading assignments when the discussion allows?
--contribute information from my own experiences beyond the assignments?
--contribute and support my own ideas?
--ask constructive questions?
--motivate myself and others during discussions?
--listen to what others say?



"I hope she notices how involved I get on these field trips..."

COURSE OUTLINE

DATE	CLASS SESSIONS, TOPICS, EVENTS	ASSIGNED READING	ASSIGNED MEDIA EXPERIENCES
W/D5	Course Introduction, syllabus	None	Get out there and buy your course text, Arnason's History of Modern Art
F/D7	Overview of 20th Century Movements, Frank Lloyd Wright: Glue or Solvent?	Read Arnason, Frank Lloyd Wright (before 1920), pp. 147-151	None
SATURDAY, DECEMBER 8:	Only 15 students--Field trip by bus with stops and talks at major landmark sites in Rochester led by Jean France, architectural historian at the University of Rochester. Meets course objective #6		
M/D10	Frank Lloyd Wright: Glue or Solvent?, cont.	Arnason, Frank Lloyd Wright (after 1930) pp. 449-452	None
W/D12	Film: "Frank Lloyd Wright"	None	Begin individual groundwork for the team project requirement (course objective #3) by seeing the following slide set(s) on reserve in the Media Resource Center for this class. TS250 --Major Movements of the '60s TS257 --New York Painting & Sculpture 1940-70 Looking at the work and the movements will help you decide on what two movements you might want to trace the roots of. Set TS257 does not indicate movements, only artists. You'll need to look up the artists in Arnason to find out movements with which they may be affiliated.
F/D14	NO CLASS BECAUSE OF FIELD TRIP SATURDAY, DEC. 8 or 15th.		
SATURDAY, DECEMBER 15:	Field Trip to Frank Lloyd Wright house, the Boynton House. Need $2.00 for admission fee.		
M/D17	20 selected students meet with Karen Caviglia, arts librarian, at reference desk in library. Rest of class will meet as usual, to cover the International Style: Gropius & Mies	Arnason, International Style in Architecture: Gropius, pp. 251-522 & Mies Van der Rohe, pp. 256-258	Continue viewing TS250 & TS257
W/D19	20 selected students meet with Karen Rest cover M/D17 material in class.	Arnason, International Style, same as given above for M/D17.	Continue viewing TS250 & TS257
F/D20	Film "Art in America: the 20th Century" as overview for material in Arnason reading assignment	Arnason, Painting and Sculpture in the U.S., to 1950, pp. 418-448	None



COURSE OUTLINE, Cont.

DATE	CLASS SESSIONS, TOPICS, EVENTS	ASSIGNED READING	ASSIGNED MEDIA EXPERIENCES
M/J7	Pioneers of Exploration of Form: Architecture of De Stijl and The International Style	Arnason, de Stijl, pp. 241-42, Van Doesburg, pp. 245-46; Architecture, pp. 247-48; International Style pp. 249-51	Continue viewing TS250 & TS257
WJ9	GUEST LECTURER: Jean France, architectural historian at the U. of R. will speak on Rochester Architectural landmarks of the 1900s. Pick up Guide sheets for field trip to Memorial Art Gallery	None	Continue viewing TS250-Ts257
F/J11	NO CLASS TODAY BECAUSE OF FIELD TRIPS, Sat. Jan., 12 or Tues., Jan. 15.		Complete information guide sheets on artists and work to be seen on the field trip. Use Arnason's Painting & Sculpture in the U.S. to 1950, pp. 418-448 and any other library sources you can.
SATURDAY, JANUARY 12: Field Trip to Memorial Art Gallery, 2:00 to 3:30 PM, meet in lobby there. Course Objective #6.			
M/J14	Pioneers in Exploration of Form: Cubism and Futurism	Arnason, The Spread of Cubism, pp. 193-201; Futurism, pp. 220-225	
TUESDAY EVENING, January 15, 7:00-8:30 PM field trip to Memorial Art Gallery, meet in lobby there at 7:00. Course objective #6			
W/J16	Pioneers in Exploration of Form: Constructivism	Arnason, Constructivism, pp. 238-240	
F/J18	Pioneers in Exploration of Emotions: Expressionism	Arnason, Expressionism, p. 171; Die Brucke, pp. 174-178; Der Blaue Reiter, pp. 180-192	None
M/J21	Pioneers in Exploration of Emotions: Dada	Arnason, Dada, pp. 307-316	None
W/J23	Pioneers in Exploration of Emotions: Surrealism	Arnason, Surrealism, pp. 348-349; Surrealism in the 30's, pp. 362-375	None
F/J25	Pioneers in the Exploration of Emotions: The Fantasy of Chagall	Arnason, Pioneers of Fantasy, pp. 288-306	None
M/J28	Pioneers in the Exploration of Social Content: New Objectivity in Germany, Social Realism in the U.S.	Arnason, The New Objectivity, pp. 317-323	None
W/J30	Film: Masters of Modern Sculpture, Part 1	Re-read Arnason, pp. 436-448 on Sculpture	Complete film guide questions on Masters of Modern Sculpture, part 1, using the film and Arnason when necessary.
F/F 1	Discussion of Masters of Modern Sculpture, have questions completed from guide.	None. Begin working on artist paper, course objective #4.	None

COURSE OUTLINE, Cont.

DATE	CLASS SESSIONS, TOPICS, EVENTS	ASSIGNED READING	ASSIGNED MEDIA EXPERIENCES
M/F 4	The New York School; Our one and Only	Aranson, Abstract Expressionism, Action Painting, pp. 507-536	None
W/F6	Film: "The New York School"	None. Work on artist paper, cont.	Complete film guide on "The New York School" using the film and Arnason where necessary.
F/F8	Review for Monday's Quiz. Submit any AV needs over and above the 2 slide carousel projectors we always have, if you need other things for your team presentation.	None. Work on artist paper, cont.	None
M/F11	Quiz over Persons, Processes & Products in each major movement. Open notes & book, so bring everything you can to help you. Course objective #1.	None. Begin to write your self-analysis paper, course objective #5; continue work on artist paper.	None
W/F13	Team Presentations in class (three 15 minute presentations from three teams according to sign-up sheet posted outside my office) Course Objective #3	None. Work on self-analysis paper; continue work on artist paper, typing by now.	None
F/F15	Team Presentations in class, cont.	None, Work on self-analysis paper.	None
M/F18	Team Presentations in class, cont. PAPERS ON ARTISTS DUE TODAY.	None. Work on self-analysis paper. Begin preparing answer for Essay Exam.	none
W/F20	Team Presentations in class, cont.	None. Continue preparing answer for Essay Ex.	None
F/F22	Essay Exam, Course Competency #2 tells you exactly what to study and how to prepare for this exam because the objective <u>is</u> the exam question.	None. Work on self-analysis paper, typing by now.	
M/F26	Self-analysis papers due Film, "Challenge: A Tribute to Modern Art"	None	None

APPENDIX A3

HISTORY OF CRAFTS --- METALS, GLASS, FIBRES, WOOD, CERAMICS

"A glass jug, a wicker basket, a coarse pot. . . beautiful objects, not despite their usefulness, but because of it. Their beauty is simply a gratuitous gift, like the perfume and the color of flowers. It is inseparable from their function. . . the result --- almost invariably an unintentional one --- of the secret relation between (the object's) form and meaning."

Focillon

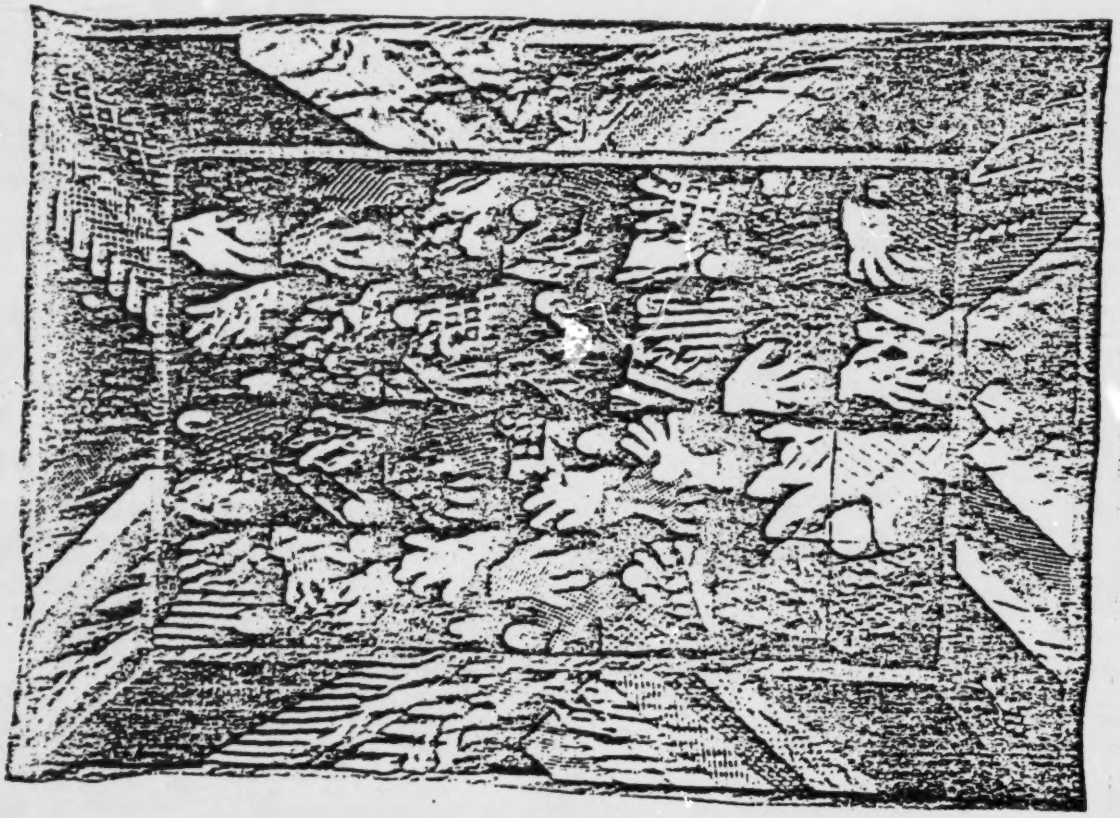
Whatever their difference of origin, race, tradition, geography, or social order, the world's craftsmen have one thing --- one great gift --- in common. They work, create, and achieve with their hands. This common bond, this way of work, transcends all barriers of language and custom, making it possible for the craftsmen of the world to onvent and perfect their own language and to communicate with each other happily and fruitfully.

"Craft, like art, comes from the hand and the mind of the maker."

James S. Plaut

"No machine can compare with a man's hands. Machinery gives speed, power, complete uniformity, and precision, but it cannot give creativity, adaptibility, freedom, heterogeneity. These the machine is incapable of, hence the superiority of the hand, which no amount of rationalism can negate. Man prefers the creative and the free to the fixed and standardized."

Soetsu Yanagi



1.0 COURSE TITLE

History of Crafts 0410-310

2.0 COURSE DESCRIPTION

The course explores creative thinking and designing in the area of the crafts through the ages with special emphasis on clay, fibers, glass, metal, and wood. The artistic achievements of the craftspersons of the past and present are highlighted to enable the students to view their own time in its historical perspective and thereby understand more thoroughly their creative heritage and the efforts of contemporary craftspersons.

3.0 COURSE OBJECTIVES

As a result of taking the course, you should be able to:

3.1 State several meanings for the word craft.

3.2 Trace the historical development of the crafts highlighting the periods when changes in materials and techniques produced significant changes in the way craftspersons worked through the centuries.

3.3 Identify the various aspects of the crafts.

3.4 Identify the crafts from various standpoints: functional or purely decorative, made for profit or personal enjoyment, an individual or group effort, as reflecting an intimate connection between artist and finished product, as being a testimony to country, culture, individual and way of life.

3.5 Identify a few major centers of production, their philosophies, major artists, and products.

3.6 Identify a number of contemporary craftspersons and describe how they came to their craft, how they practice it, and what they create.

3.7 Discuss own work identifying past and present influences, use of existing materials and techniques, attempts to change things or to at least explore the possibilities for change.

4.0 COURSE REQUIREMENTS

4.1 Class attendance as listed in the Winter Schedule of Classes.

4.2 Assigned reading of the text Tradition and Change.

4.3 Completion of selected related readings.

4.4 Field trips and visits to assigned craft shows and exhibits.

4.5 Attendance at the showing of films and other visuals.

4.6 Completion of reports on craftspersons.

4.7 Writing of an exam.

4.8 Participation in studio visits.

5.0 COURSE EVALUATION

Participation in class activities.

Exam results.

Written reports.

Studio presentations

6.0 COURSE TEXT

Tradition and Change by Julie Hall

Related Readings

Objects: U.S.A. by Lee Nordness
People Who Make Things by Carolyn Meyer
In Praise of Hands by Octavio Paz

Magazines and journals from suggested list:

American Artist
American Craft
Americana
Archaeology
Arts of Asia
The Australian
Hand Weaver and Spinner
Burlington Magazine
Ceramics Monthly
Ceramic Review
The Connoisseur
Crafts
Crafts Report
Artes De Mexico
Fiber Arts
Fine Woodworking
The Goodfellow Review of Crafts
Glass
Glass Review
Glass Studio
Goldsmiths Journal
Interweave
Antiques
Realites
Stained Glass
Studio Potter
Art News
Art in America
Arts
Art Education
Arts and Activities

CLASS SCHEDULE

Dates	Class activities	Assignments
Dec. 5	Course orientation	Reading on individual crafts
7	Ms. Karen Caviglia	
10	Mr. Stan Bissell	
12	Ms. Josie Gray	
14, 17, 19, 21	Work groups for study of craft histories	
Jan. 7, 9, 11, 14, 16	Studio visits	Reading on 5 topics
18, 21, 23, 25, 28	Oral reports on 5 topics	Reading from text on individual craftspersons
30	Exam	Reports on 3 persons
Feb. 1, 4, 6	Film festival	
8, 11, 13, 15, 18	Guest speakers	
20, 22	Craft shows, Museum visits	Notebook entries
25	Closing	

Craft histories - glass, metals, fibres, wood, ceramics

5 special topics - Arts and Crafts Movement, Art Nouveau - Tiffany, Bauhaus, Scandinavian crafts, Oriental crafts and philosophy

HISTORY OF CRAFTS --- METALS, FIBRES, WOOD, GLASS, AND CERAMICS

Define craft.

Trace briefly the development of each of the 5 crafts. This can be facilitated in the five studios where students can actually come in contact with the materials, tools, techniques, functions, properties, and processes, and, at the same time, be informed of their historic origins.

This approach can suffice for a history of the crafts from their beginnings to the time of the Arts and Crafts Movement.

From the time of the Arts and Crafts Movement, history can be treated under these topics: development of the 19th century, pre-WW II and post-WW II.

Development of the 19th century and pre-WW II: philosophy of the Arts and Crafts Movement, aesthetics of Art Nouveau, the Bauhaus, Oriental and Scandinavian crafts and philosophies.

Post - WW II: changes in form and style after 1945,
developments during the 60's,
individual continuity during the 70's.

Translating the above in terms of ceramics, for instance:
Changes in form and style after 1945: impact of Picasso and Abstract Expressionism on studio pottery of the 1950's.

Developments during the 60's: review movements of Pop, Funk, Conceptual, Systemic, and Serial Art and their effect on pottery.

Individual continuity in the 70's: present-day potters who have their own unique or eclectic tradition and do not fall into any specific category.

End with a statement of the universality of the craftsperson and his/her place in contemporary society.

"The return to handcraftsmanship in the U. S. and in Europe is one of the symptoms of the great change that is taking place in our contemporary sensibility. We are confronting in this case yet another expression of the rebellion against the abstract religion of progress and the quantitative vision of man and nature."

Octavio Paz

Notes regarding the course: Things professors don't like to say and students don't like to read.

Attendance at all class activities is mandatory. Consult RIT Bulletin for more on this subject. Attendance will be strictly noted. More than three absences throughout the quarter will result in a lowering of the final grade since participation in classroom proceedings will figure in the final grade. Understandably, if one is not present, one is not participating.

Absolutely no assignments will be accepted late. Late is considered one minute after 2 p.m. on the day assignments are due. Assignments will be made in plenty of time to complete and submit them, even ahead of time. No reasons or excuses (whatever one wishes to call them) will be accepted.

According to the regulations of the accrediting agencies, two hours of study should be devoted to the course for every one hour spent that week in class. This means that for a three-credit course, six hours should be devoted weekly to out-of-class activity. Assignments are set up for a wise utilization of that time. "This is not my major field", "I have too many assignments for my other courses", etc. are not good reasons for skimping on the time that should be devoted to this course.

Any written assignments must be handed in typewritten. No handwriting or handprinting on loose leaf paper is acceptable on a college level. Again, "I don't have a typewriter", "I don't know how to type," "It takes me so long", are not acceptable excuses and should not even be voiced.

If one of your three absences falls on a day when hand-outs are given, you may pick up a copy from the table outside the office on the fourth floor. They will be out there for a day or two after distribution in class.

Office hours for appointments are posted on the bulletin board outside the office. Sign up for a time whenever you have a need to talk something over, or the like. There is also paper for a message should you wish to see me at any other time outside of office hours.

Office: Rm # 4341 Extension: #2677.

APPENDIX A7

Philosophy in Art
Winter Term 1979-80

Possible Points	Research Format		Important Dates
	I Broad View of Topics		
	1. Inquiry from personal viewpoint		Dec. 14
	2. Inquiry from written material		
	3. List three possible topics for research		Dec. 20
	II Initial Search		
	1. Explore feasibility of each topic		
	2. Chase down leads		
	3. Choose one topic and decide emphasis		
	III Choose a form of Research		
	-Chronological		
	-Simple to Complex		
10	-General to Practicular	Work Session #1	Jan 9-16
10	IV Submit Preliminary Outline	Work Session #2	Jan 18-25
	V Research in Depth		
10	VI Submit Research and Working outline	Work Session #3	Jan 28-Feb 8
10	VII Submit Rough Draft	Work Session #4	Feb 11-Feb 22
	VIII Revise and Refine		
60	IX Submit Final Paper		Feb 27
	Introduction (10 points)		
	Body (30 points)		
	Conclusion (10 points)		
	Footnotes and bibliography (10 points)		

Possible Directions for Research

1. Develop a personal statement. Research supporting material and artists.

2. Research a specific period of art history using images and writings of artists, philosophers to examine the art of the time.

3. Research a specific discipline to see how art theory and philosophy relate.

4. Research one aspect of art theory i.e. Art as Play, Art as Social Comment.

5. Research a specific artist focusing on beliefs and philosophies about art.

Forms of Research

Chronological i.e. Start at a specific period-move backward and forward.

Simple to Complex i.e. focus on one artist or style. How did they fit into a larger picture?

General to Particular i.e. Take a philosophy, cite specific examples or people who adhere to the philosophy.

Work Session #1 January 9-16

Purpose: To establish an emphasis and direction for research

Prior to meeting furnish a copy of a one page description of the project.

1. General description
2. Form of research you will use
3. Reasons for choosing the topic

Bring to the meeting at least 3 primary sources of information you will be using. Explain how each will support your research.

Work Session #2 January 18-25

Purpose: To discuss a preliminary outline and progress to date.

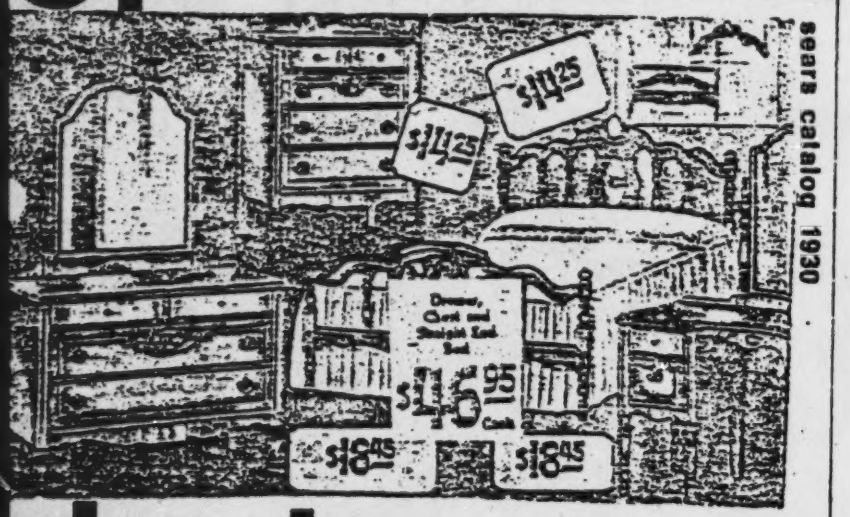
Prior to meeting furnish a copy of the outline and any material useful to the session.

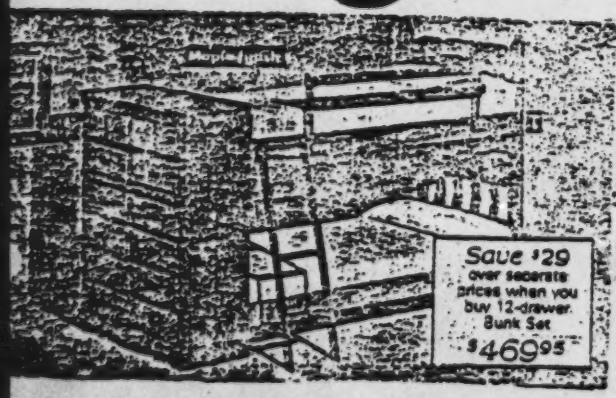
Bring material obtained from research to date.

APPENDIX A8

FSCF 300

history of design





Dr. Barbara J. Hodik
Office #4341, Bldg. 07A
Office Phone: 475-2677
Office Hours: Mondays, Wednesdays, Fridays 11:00 AM to Noon. (Please use sign-up sheet on bulletin board outside office for appointment)

COURSE DESCRIPTION

Explores the historical precedents of two and three dimensional design including industrial/environmental, and graphic design. Course will provide a foundation for individual decisions on planning and designing to complement and enhance present and future environments.

COURSE OBJECTIVES

Upon completing this course, each student should be able to.....

1) Differentiate between design and Design by
   a) Defining the term as personally understood, as defined in the dictionary, and in a design book (Pre & Post Test, Class assignment will check this)
   b) Demonstrating a working understanding of the vocabulary of design--verbal shorthand for visual experiences (Quiz will check this)
   c) Describing and explaining the design process as qualitative problem solving (Essay test will check this and d below)
   d) Demonstrate an understanding of the design process, emphasizing the historic evolution of
      designer into the Designer
      designing into Designing
      designed into the Designed
   e) Applying these four major relationships common to designers throughout history to one designer (2-D or 3-D) of the late 19th or early 20th Century
      1. designer/patron
      2. public taste/milieu
      3. knowledge of technology/ knowledge of tradition
      4. designer's education/ designer's philosophy

   (Team project, class presentation will check this)

Course Objectives, cont.

Upon completing this course, each stulent should be able to....

2) Show a knowledge of the characteristics of the five design movements most representative of the range of ways designers can respond to their milieu:
   a) Arts & Crafts Movement (Eng.)
   b) Art Nouveau
   c) Craftsman Movement (U.S.)
   d) Bauhaus/de Stijl
   e) Art Deco

   (Quiz will check this)

3) Select a major mid-to-late 20th Century designer and show how that designer deals with the four relationships in #1e on page one in her/his work; describe what that designer's impact has been on you, your problem-solving approach in design, and your own work. (Typed, illustrated paper—illustrations of your work and comparison work of your selected designer—will show this.)

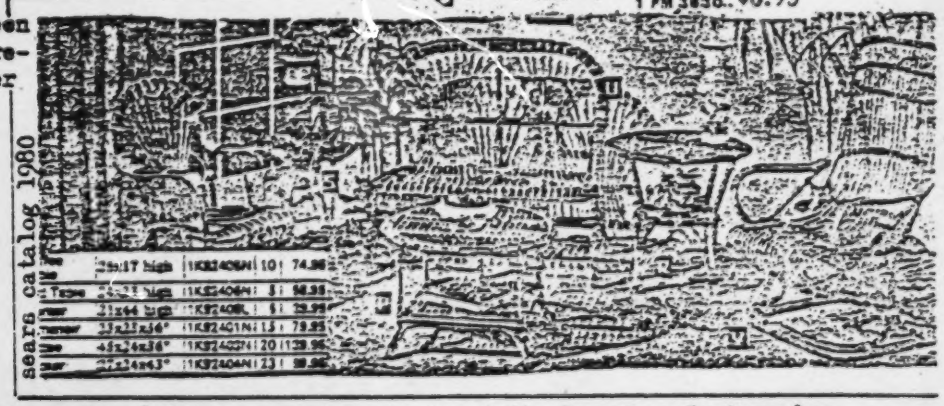
4. Identify resources for further research and problem solving in design. (3x5 cardfile listing resources—books, AV, magazine, film--annotated will check this)

COURSE REQUIREMENTS

1. Class attendance at each scheduled session/field trip. Tapes and slides for each lecture session (see COURSE OUTLINE portion of this syllabus for each day's activity) will be put on reserve in the Media Resource Center in the library after each class. Handouts for each lecture will be placed at entrance to classroom each day.

   Missed Lectures can be made up by using the slides and tapes of those classes on reserve. Pick up handouts missed in class from shelf outside my office.

   Missed Films can be seen either as make-up or review or pre-view either the day before they are scheduled to be shown in class, or in the morning of the day they are used in class. Films are mailed back by 2:30PM of the day they are used in class.



Other media (slides, filmstrips, video tapes, etc. for out-of-class assignments will be on reserve in the Media Resource Center also.

2. Two quizzes, objective requiring #2 pencils: Quiz 1 over Course Objectives 1a & 1b, Quiz 2 over Course Objective 2. Quiz 1: Fri., March 20 ; Quiz 2: Wednesday, April 23. There will be no make-up quizzes, so mark your calendar and stay healthy.

3. One Essay Test on Monday, May 19 , over Course Objective 1c & 1d. There will be no make-up test, so be sure you are in class on that day.

4. One team project class presentation. See Course Objective 1e for details. Dates for 20 minute long presentations are as follows:

   Friday, May 2; Mon., May 5; Wed., May 7; Fri., May 9; Mon., May 12; Wed., May 14

   Sign-up sheet for team presentations is posted on bulletin board outside my office. Dates & times are on a first-come, first-served basis.

5. One typed and illustrated paper, not to exceed ~~4~~ 7 or ~~5~~ 8 pages, on a designer. See Course Objective #3 for details about what the paper should include. Due Friday, April 25.

6. One 3x5 cardfile of resources in design and problem solving, built-up gradually as the course goes on, to be turned in on May 9. See Course Objective #4 for details.

7. One out of two field trips: Sonia Delaunay Exhibition at Buffalo's Albright-Knox Gallery, Saturday, or Erte Exhibition at Rochester's Memorial Art Gallery, Tuesday, April 15, 7:00PM-8:30PM or Saturday, April 19, 1:00-2:30PM.

8. Completion of assigned out-of-class work, experiences, readings. See COURSE OUTLINE section of this syllabus for each day's assignments. It is important that you bring your syllabus to class each day to up-date it when necessary, and to refer to about the day's topics, sessions, and assignments.

9. Attendance at the Final Exam period as scheduled for this course in RIT's 11th week, Exam Week. Though there will be no final exam for this course, subsititute activities will be announced and conducted during the time assigned for a final exam.

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sears catalog 1930s

sears catalog 1900

COURSE GRADING

Your grade will be an average of the following things:

Class attendance	1/6	Class Attendance Key:	
Quiz 1	1/6	0-3 absences=	100, 98, 15, 90
Quiz 2	1/6	4-6 absences=	88, 85, 80
Essay Test	1/6	7-9 absences=	78, 75, 70
Team Presentation	1/6	10-12 absences=	68, 65, 60
Paper on Designer	1/6	over 12 misses=	58 and below
3x5 Cardfile	YES	NO	
Field Trip	YES	NO	
Out-of-class Work	YES	NO	

6/6 + 3 YESES = 100

Grading Key: A = Astonishing work, 90-100%
B = Superior Work, 80- 89%
C = Satisfactory Work 70- 79%
D = Minimum Passing 60- 69%
F = Failing 59 and below

Evaluation by a course grade reflects (as accurately as possible) your professor's honest opinion of your work to meet the requirements of this course with its specific objectives.

Your grade cannot indicate the absolute worth of your learning in the course or your worth and value as a person. You may be an A student in other courses, but perform on a B or C level in meeting this course's particular requirements. The course grade is not an affirmation of your performance in school through the years; it is not an affirmation of your potential; it is only an estimation of your performance in this course with its specific requirements.

Please keep your own record of your grades as percentages from the items listed above. When the course is over you will know exactly what your grade will be.

Class Attendance _____% (easy A here, just come to class)
Quiz 1 _____%
Quiz 2 _____%
Essay Test _____%
Team Presentation _____%
Paper on Designer _____%

3x5 Cardfile YES NO
Field Trip YES NO
Out-of-Class Work YES NO

TOTAL _____% ÷ 6 = _____% = _____ Term Grade
(6 items plus 3 yesses= term grade)

Can I get extra credit for taking a bath in a 1930's tub?

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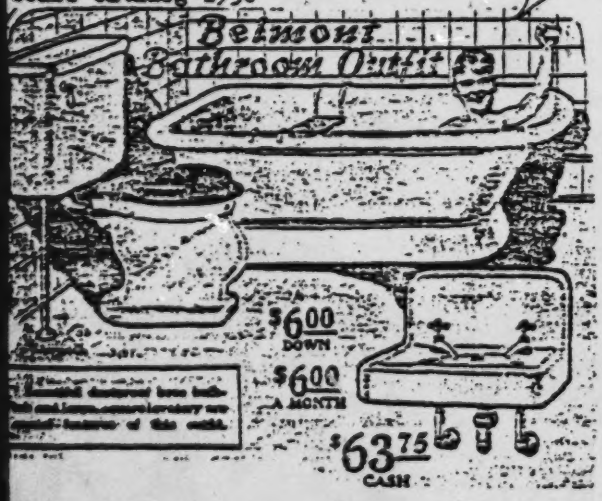

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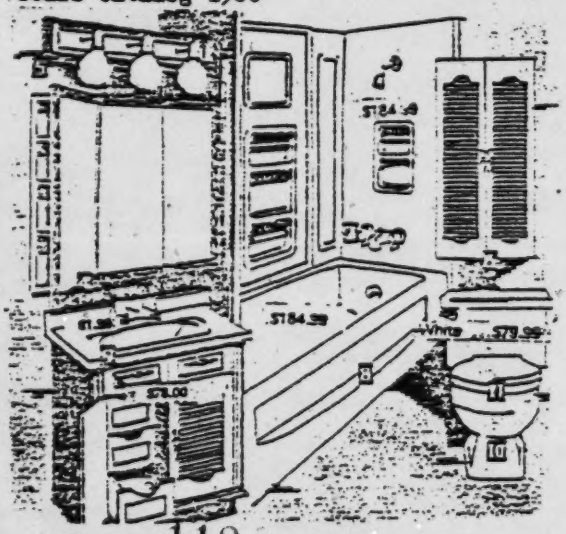

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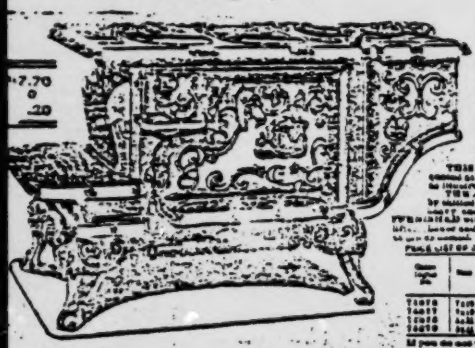

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COURSE TEXT

Though there is no text for this course, you will be doing reading assignments from current magazines and journals on design.

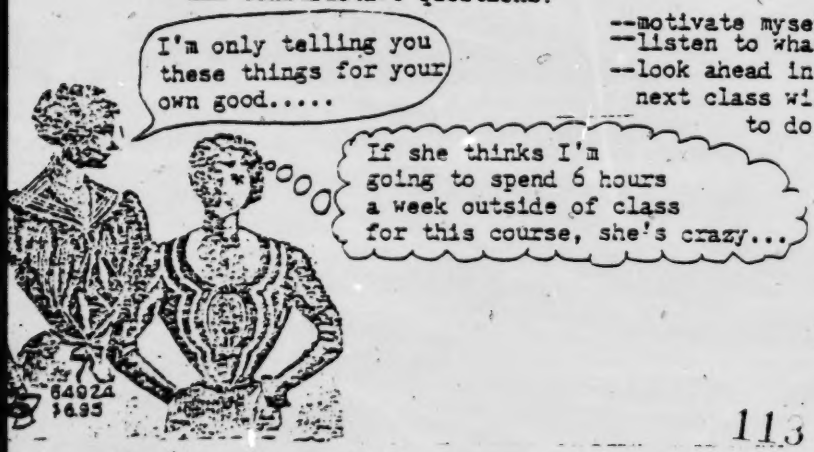
TEACHER'S ADVICE AND COMMENTS

This course (as a lecture course rather than lab or studio) comes under the standards set by accreditation agencies for RIT and other colleges in the United States. Minimum time expected by the standards is 2 hours outside of class for every hour in class. This means that for our three credit, three class hour course in History of Design, you would be expected to spend 6 hours outside of class time weekly. The assignments listed on the following pages of this syllabus (COURSE OUTLINE section) are to be done during those 6 hours outside of class.

I have planned the course so that the minimum of six hours is expected. You will make your own adjustments to fit your own time schedules, I know. Whatever personal priorities you set about the time you will spend, fine. However, bear in mind that you are responsible for the consequences of your choice. Less outside involvement will mean less awareness and readiness to participate in classes, less understanding of what is going on. Only if you have to spend over six hours of time outside of class weekly to pass this course do you have a reason to complain about not understanding or passing the requirements. I will be happy help you work out a plan whereby you can get the most out of the six hours of work you do.
FACT: absolutely no one who has spent the six hours weekly on out-of-class assignments has gotten worse than a B in my history here at RIT.

Class Participation: Some general questions you can ask yourself about your class participation might be these: how well do I....

--complete my notes according to the handouts on each lecture, film, or out-of-class assignment?
--note questions I have and ask for clarification?
--contribute information from my own experiences?
--contribute and support my own ideas?
--ask constructive questions?
--motivate myself and others during discussions?
--listen to what others say?
--look ahead in the syllabus to see what the next class will be about and what I am expected to do for that class



DATE	CLASS SESSIONS, TOPICS, EVENTS	OUT-OF-CLASS ASSIGNMENTS, EXPERIENCES (6 hours out-of-class work per week expected)
W/M12	Introduction to course and syllabus, official class list sign-in, review of bibliographic entry format for cardfile assignment Sign up for Saturday field trip to Buffalo if you plan to go.	Buy 2 or 3 packages of 3x5 cards and a set of blank dividers for the cards. Go to the Wallace Library Periodical Section near the reserve book desk and look through current issues of at least three of the magazines dealing with some aspect of design. See the Design Bibliography handout for magazine titles. Make an annotated bibliographic card for each magazine, stressing what each has to offer <u>you</u> as a student of your particular design/art/ or craft major. (2 hours)
F/M14	Guest Lecturer from RIT Learning Development Center on "Time Management"; pick up worksheet on Design Terms	Read course syllabus and note any areas you need clarification on. Complete worksheet on design terms and definitions using dictionary, personal knowledge, and a design book of your choice--NK classification in library has design books. Browse through design books in NK classification and add at least 5 good ones to your cardfile. (4 hours)
SATURDAY, March 15; Field Trip to Albright Knox, leave Fine Arts/Photo Parking Lot at 11:00 AM, return by 4:00 PM.		
M/M17	Turn in worksheet on Design Terms, completed. "The Evolution of the designer into the Designer" & selected comments on Sonia Delaunay show in Buffalo	Read handout excerpted from <u>What Is a Designer</u> by Norman Potter and apply appropriate information to areas listed under 1d & 1e Syllabus Course Objectives by completing the "1d-1e" Worksheet. (3 hours)
W/M19	Class discussion of <u>What Is a Designer?</u> reading & worksheet, pick up Design Worksheet you turned in on Monday	Read handout "Arts of Industry" excerpted from <u>Art Today</u> by Falukner and Ziegfeld and continue to add appropriate infromation from the article to "1d-1e" Worksheet, starting a new page if necessary. (1 Hour) Study Design Worksheet for Friday's Quiz.
F/M20	Quiz 1, Need #2 pencils (over Design Worksheet, Course Objective 1a & b) Begin "The Renaissance Designer; Leonardo da Vinci"	Re-read today's class notes on Leonardo (15 min.); continue design magazine survey, add 6 more annotated cards to file; think about a designer for team project & your paper (3 hours)

sears catalog 1900

sears catalog 1930s

sears catalog 1980

APPENDIX A9

HISTORY OF ART CRITICISM

Etching depicting exhibition of painters and sculptors at the Louvre. Today, as in the seventeenth century, the display and criticism of art is a social phenomenon, conducted with various degrees of knowledge, seriousness, and intellectual probity.

Nothing pleases Apollo better than the slaughter of a frivolous, irresponsible reviewer on his altar. . .

Georg Christoph Lichtenberg

All given criteria of judgment are seasonal; other criteria are perpetually brought into play by new forms and fresh thought.

Leo Steinberg

A critic of sound judgment, knowledge and instinct can mean much for the artist.

J. P. Hodin

To understand is to elevate the onlooker to the artist's level.

Kandinsky

Art changes only through strong convictions, convictions strong enough to change society at the same time.

Theophile Thore

Are we more tolerant, more receptive to new ideas and techniques? Or are we less concerned about art?

Apollinaire

Past, Present, and Future --- these cannot be understood singly and separately --- they are welded together insissolubly as one.

Alfred Korzybski

HISTORY OF ART CRITICISM

I. OBJECTIVES

You should be able to:

1. Define some terms that constitute the language of art criticism.

2. Define the theory, tools and types of art criticism, the kinds of critical judgment, and the critical performance itself.

3. Briefly identify the major periods in the history of art criticism which have served as models for the criticism of later artists and styles. (Classic, Middle Ages, Renaissance, Baroque, Neo-classic, 18th and 19th century)

4. Identify a reasonable number of major contemporary critics in various areas of the arts.

5. Analyze the works of art criticism which are strong and thought-provoking and are about the issues and problems in recent art, rather than formal descriptions and analyses.

6. Give evidence that he/she has broadened his own critical and analytic abilities.

II. EVALUATION

1 written critical essay
1 exam on Venturi's book
1 oral report on a critic
1 report on a book of your choice

III. OTHER THINGS

Attendance at all scheduled classes is mandatory according to the RIT Bulletin. Grade will be lowered for more than 3 misses.
Classes begin promptly at 8:05 a.m.
Items 1 and 4 under evaluation must be typed.

"I think you have something to say, all right, but I don't think you're saying it."

Bruegel. What could better express the artist's awareness of the critic looking over his shoulder, eagerly awaiting the birth of a masterpiece.

Schedule of classes and activities

March	12	Orientation	
	14	The Critical Performance	
	16		
	19	Write criticism of piece in Bevier Gallery	
	21	Discuss essays	
	24	Greeks and Romans	Read chapters in Venturi's History of Art Criticism and come to class prepared to discuss topic on hand.
	26	Middle Ages	
	28	Renaissance	
	31	Baroque	
April	2	Neo-classicism	
	4	Romanticism	
	7	Idealist Philosophy	
	9	Philologists	
	11	19th Century	
	14	Art Crit and Pure Visibility	
	16	Modern Art	Prepare for exam
	18	Critical History of Art	
	21	Exam	
	23		Prepare your report on individual critic and then spend this time reading one of the optional books or a series of magazine articlles.
	25	Reports on individual critics	
	28		
	30		
May	2		
	5		
	7		
	9		
	12		
	14	Hand in a report on the book or series of articles	
	16	Talk on art ctiticism today	
	19		

BOOKS RECOMMENDED FOR YOUR READING:

1. Topics in American Art by Lawrence Alloway. Chapters on: Abstract Expressionism, Hard Edge and Systems, Conceptual Art, Pop Art, Happenings, Earthworks, Public Sculpture, and the Changing Role of the Critic.

2. On Quality in Art by Jakob Rosenberg. Good introduction and 5 chapters for your consideration: The Sixteenth Century by Giorgio Vasari, The Seventeenth Century by Roger de Piles, The Eighteenth Century by Sir Joshua Reynolds, the Nineteenth Century by Theophile Thore, and The Early Twentieth Century by Roger Fry.

3. Renderings by Max Kozloff. Critical Essays on a Century of Modern Art: Revisitations Within the Modern Tradition, American Art and the Generation of the Second World War, Essays in Modern Sculpture, Current Art:Options and Responses, Sketches in the Aesthetics of Photography and the Methodology of Criticism.

4. The Cult of Art by Jean Gimpel. Contains about 15 essays, but the one I recommend you read here is the chapter on The Artist, Dealer, and Critic.

5. The Mirror of Art. A whole book of critical essays by Charles Baudelaire.

6. Other Criteria: Confrontations with Twentieth Century Art by Leo Steinberg. Essays on Jasper Johns, Picasso, Monet, Gonzalez, DeKooning, Pollock, Pascin, Philip Guston, Paul Brack, Rodin, etc.

7. From the Classicists to the Romanticists by Elizabeth Gilmore Hunt. Critical essays written by critics and artists on other artists from the time of Neo-Classicism through Romanticism.

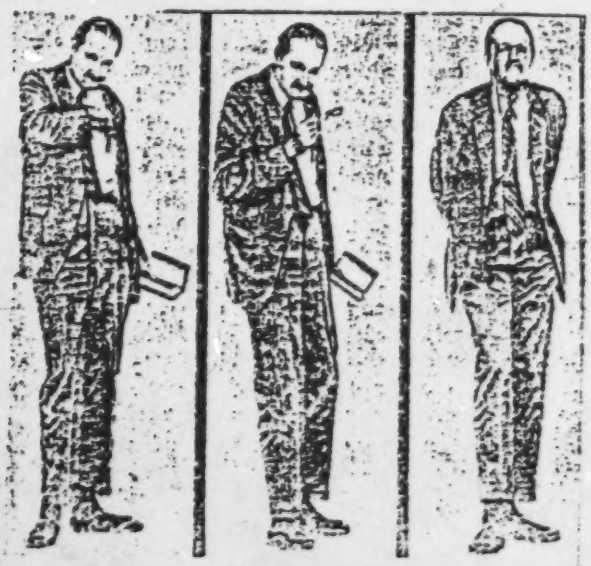
8. Readings in American Art: 1900-1975 by Barbara Rose

9. Stendahl and the Arts

10. Documents of 20th Century Art: Apollinaire on Art

11. Art and Culture by Clement Greenberg

12. Against Interpretation by Susan Sontag



GERALD GOOCH. *Hmmm*, 1968.
Hansen-Fuller Gallery, San Francisco

Arthur Dove. The artist's mischievous image of the critic --- a ridiculous, top-hatted figure who rides around the galleries on roller skates wielding a vacuum cleaner.

Magazines which contain art criticism by the foremost contemporary critics:

Art News
Arts
Studio International
Art in America
Artforum
Journal of Aesthetics and Art Criticism
Arts International
Architectural Digest

JOHN SLOAN.
Connoisseurs of Prints. 1905.
International Business Machines
Corporation, New York

HONORÉ DAUMIER. *The Connoisseurs*. c. 1840.
Boymans-van Beuningen
Museum, Rotterdam

DEFINITION OF TERMS

Art
a creative act, activity, or product of a human being. A work of art can be defined as a man-made object of aesthetic significance, with a vitality and reality of its own. Regardless of the medium of expression, a work of art is a unique, homogenous, complex, irreplaceable, nonreproducible, in some ways even mysterious, individual whole.

Art History
a study which aspires to analyze and to interpret the visual arts by identifying the work of art, its materials, techniques, creator, school, period, and culture, as well as to relate it in a meaningful way to other works of art of the same school, period, and culture. Art history does not place value judgments on works of art.

Aesthetics
is that branch of philosophy that deals with problems of value arising out of the existence of works of art as physical entities. It is concerned with the response of the beholder to the qualities inherent in works of art and deals with the valiility of standards of evaluation. It defines such terms as "beauty, aesthetic value, truth, and significance. The art historian avoids all such metaphysical speculation. In much of the Western world, and especially in the U. S., art history today is non-philosophical.

Art theory
From the viewpoint of the art historian, works of art must be experienced in the way their creators saw them. The creative process is conditioned by a number of factors among which may be the theories of the imitation of nature, expression, and decorum, that is not only the suitable representation of typical aspects of human life but also what is decent and proper in taste, morality and religion. It is necessary to understand these theories if one is to interpret the arts in a way that would have been intelligible to theri creators and societies.

Aesthetic
refers to perceiving or looking at interesting objects. We can appreciate the value which a work of art has in itself only if we apprehend it aesthetically. Objects which we apprehend for their intrinsic interest we perceive aesthetically. An object is aesthetic whenever we perceive it in a certain way, that is, whenever we look at it for no other reason than simply to look at and enjoy it.
The property taken to define aesthetic is harmony; it is the property of works of art which are found attractive or admirable and is a characteristic common to all aesthetic objects.

Aesthetic perception is perceiving an object just for the sake of perceiving it.

Art criticism
is engaged in the description, interpretation and evaluation of works of art in a given medium of expression. The critic decides whether a work of art is of vaue and to what extent. The critic, then, says of a work that it is "beautiful" or "great art" or "better than the artist's previous work. His judgment is of little significance, however, unless we know his reasons for making it.

Philosophy of art criticism deals with the process of evaluation --- analysis and judgment of the aesthetic goodness of the object.

History of art criticism
deals with critics throughout history who in their essays have dealt with the art of their times, or sometimes of the past. The history of art criticism also studies the writings of the critics.

APPENDIX A 10

Selected Topics: Vincent Van Gogh

Spring Quarter 1980

Chronological Sequence				Due Dates	Evaluation
Mar	14	The Artist and Society:	Movie "Bridge to Ourselves"		
	17		Discussion		
	19	Van Gogh in Perspective:	an overview		
	28		Movie "The Precursors"		
	31	Childhood	Apr. 1849 - Dec. 1860		
		Apprenticeship	July 1869 - Apr. 1876		
Apr	2	Back to School	1876 - 1880		
		Beginnings as an Artist	Oct. 1880 - Apr. 1881		
	9	Break with the Past	Nov. 1881 - Sept 1883		
		Autumn in Drenthe	Sept. 11 - Nov. 1883		
		Return to Nuenen	Dec. 1883 - Nov. 1885		
	9	ESSAY EXAMINATION		Apr. 14	40
	14	The Antwerp Period	Nov. 1885 - Feb. 1886		
		Studio in Monmatre	Mar. 1886 - Feb. 1888		
	16	Movie: Lust for Life			
	18	Movie: Lust for Life			
	21	The South	Feb. 1888 - May 1889		
	28	The South			
	30	Voluntary Confinement	May 1889 - Feb. 1890		
May	5	Home	May 17 - 20 1890		
	5	ESSAY EXAMINATION		May 9	40
				attendance	20
				TOTAL	100

Selected Topics: Vincent Van Gogh
Spring Quarter 1980

Research Sequence		Assignment Due	Evaluation		
Mar. 21	Research objectives and directions				
	assign: Complete general search and turn in research description	Mar. 21	10		
24	Specifying the Subject				
	assign: Turn in revised description	Mar. 26	10		
26	Preparing Statement and Outline				
	assign: Turn in Statement and Outline	Mar. 31	20		
3/28 - 4/3	Individual meetings		10		
Apr. 4	Initial planning for presentations				
	assign: design format	Apr. 7	10		
7	Plan presentation format		10		
11	Visual media in presentations		10		
4/14 - 4/18	Group meetings		10		
	Presentations		50		
23	Friends of Van Gogh				
25	Oriental influence on the Post Impressionists				
May 2	Psychological Aspects of Van Gogh				
7	The Romantic/Classical Pendulum				
12	The Legacy				
14	The Legacy				
16	The Legacy				
19	Research Paper Due	May 19	50		
		TOTAL possible	200		

Daily Class Schedule

Mar.	12	Course overview and objectives
	14	Movie and Discussion: "Bridge to Ourselves"
	17	Discussion: The Artist and Society
	19	Van Gogh in Perspective
	21	Research objectives and directions
	24	Specifying the Subject
	26	Preparing the Statement and Outline
	28	Movie and Discussion: "The Precursors"
	31	Van Gogh-Childhood, Apprenticeship
Apr.	2	Van Gogh - Back to School, Beginnings as an Artist
	4	Initial Planning for presentations
	7	Planning presentation format
	9	Van Gogh - Break with the Past, Autumn in Drenthe; Return to Nuenen
	11	Visual Media in Presentations (meet in library)
	14	Van Gogh - The Antwerp Period, Studio in Monmartre
	16	Movie: "Lust for Life" part 1
	18	"Lust for Life" part 2
	21	Van Gogh - The South
	23	Presentation: Friends of Van Gogh
	25	Presentation: Oriental Influence on the Impressionists
	28	Van Gogh - The South
	30	Van Gogh - Voluntary Confinement
May	2	Presentation: Psychological Aspects of Van Gogh
	5	Van Gogh - Conclusion "Home"
	7	Presentation: The Romantic/Classical Pendulum
	9	Movie: "Painters Painting"
	12	The Legacy: To be announced
	14	The Legacy: To be announced
	16	The Legacy: To be announced
	19	Course Evaluation
		Research Paper Due

Examination Period May 20 - 23

APPENDIX A 11

HISTORY OF WOMEN ARTISTS

1.0 Course Title
SELECTED TOPICS
04-10-390

Dr. Barbara J. Hodik
Office #4341, Bldg. 07-A
Office Phone: 475-2677
Office Hours: Mondays, Wednesdays, Fridays 11:00 AM to Noon (Sign-up sheet posted on bulletin board outside office)

2.0 Course Description

History of Women Artists is a historical survey of the work of women artists from Primitive to Contemporary times with concentration on the 19th and 20th centuries. The course selects one or two outstanding artists from each period or movement under study as focal figures. The artists' lives, artistic processes and products are analyzed. A book and a set of audio-visual materials of contemporary women artists will be compiled by the students.

3.0 Course Objectives

This course has been designed to enable you to

3.1 Identify (by name or group affiliation where history has not recorded names) at least two women artists (artists= designers, craftspersons, photographers, architects as well as the painters, sculptors, and printmakers) from each of the periods under study. (Quizzes will check this)

.2 Provide historical, psychological, and philosophical reasons for the relative scarcity of women artists and information about them. (Quizzes & team projects will check this)

.3 Present a position on the existence (or lack of it) of recognizable women's style which is demonstrably different from men's styles. (Quizzes & team projects will check this)

.4 Conduct and present a written interview with a living woman artist (or) prepare an in-depth illustrated "role-model" paper on a woman artist of any era, clearly indicating the relationship between that woman's life and work as an artist and your own. (Interviews (Or) papers)

.5 Locate and use print and visual resources for research work on the topic of women artists. (Team projects, interviews, papers will check this)

.6 Prepare and participate in a team project on the suggested aspects of women artists and issues facing them as found on p.78 of this syllabus. (Team presentations will check this)

.7 OPTIONAL Organize class-supplied papers into a "Class Book" with layout, design, cover, etc. (Final book presentation will check this)

4.0 Course Requirements

4.1 3 quizzes: Wed., Sept. 9; Mon., Oct. 20; Wed., Nov. 12 (Course objectives 1, 2, 3)

4.2 One written interview with a living woman artist (or) an in-depth paper on a woman artist from any era under study. (Course objectives 3, 4)

4.3 Participation in a team project class presentation (see p. of syllabus for topics) on topics related to women artists (or) team work on organization, layout, design, and production of class-supplied papers for a book on women artists; (or) team planned and conducted Woman Artist film festival for session during final exam week as scheduled by the Institute. (Course objectives 1, 2, 5, 6)

4.4 Class attendance at each scheduled session. Tapes and slides of each lecture (see Course Outline section of this syllabus for each session's activity) will be put on reserve in the Media Resource Center of the library after each day's class. Missed classes can be made up by using the slides and tapes of those classes on reserve. Films shown in class can be seen (either as make-up or preview or follow-up review) either the day before they are scheduled to be shown in class, or in the morning of the day they are used in class. Other media (slides, filmstrips, video tapes) for out-of-class assignments are also on reserve in Media Resource Center. This syllabus gives you all the day-to-day class topics, agendas, reading and other out-of-class assignments. PLEASE USE IT to help yourself prepare for classes, make-up classes, and review.

4.5 Attendance at the Final Exam period as scheduled by the Institute for this course. On that day we will have a Women in Art Film Festival prepared by member of the class. (Course objective 6)

4.6 Completion of text readings and out-of-class assignments as listed day-by-day in Course Outline section of this syllabus. (All objectives)

5.0 Course Grading

1/7	Attendance	
1/7	Quiz 1	
1/7	Quiz 2	
1/7	Quiz 3	
2/7	Interview (or) Paper	
1/7	Team Project	

Attendance is an easy A, just be there. Key for absences:

0-2 =	100, 95, 90
3-5 =	89, 85, 80
6-8 =	79, 75, 70
9-11=	69, 65, 60
12 or more =	59 & below

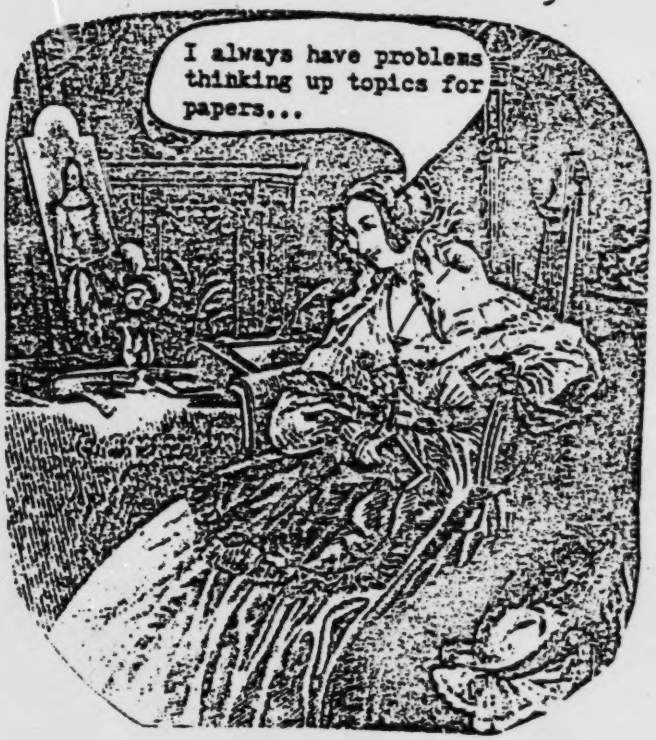
5.1 Grading Key:

A = Astonishing work,	90-100%
B = Superior work	80- 89
C = Satisfactory work	70- 79
D = Fair, barely pass	60- 69
F = Failing	59 and below

Course grading, cont.

5.2 Evaluation by a course grade reflects (as accurately as possible) your instructor's honest opinion of your work to meet the requirements of this particular course with its specific objectives.

Your grade cannot indicate the absolute worth of your learning in the course or your worth or value as a person. You may be an "A" student in other courses, but perform on a "C" level in meeting this course's requirements. The course grade is not an affirmation of your performance through the years--it is only an estimation of your performance in this course with its objectives.



5.3 Please keep your own record of your grades as percentages from the course requirements as on p. 2. When the course is over, you will know exactly what your grade will be.

Attendance	_____%	
Quiz 1	_____%	
Quiz 2	_____%	
Quiz 3	_____%	
Interview (or) paper	_____%	(Enter this grade 2 times for 2/7ths of 7/7ths)
	_____%	
Team Project	_____%	
TOTAL	_____% ÷ 7 =	_____% COURSE GRADE

6.0 Course Texts

6.1 Women Artists: Recognition and Reappraisal by Karen Petersen & JJ Wilson, Harper Colophon Books, 1976.

6.2 From Tipi to Skyscraper: A History of Women in Architecture by Doris Cole, i press, 1973.

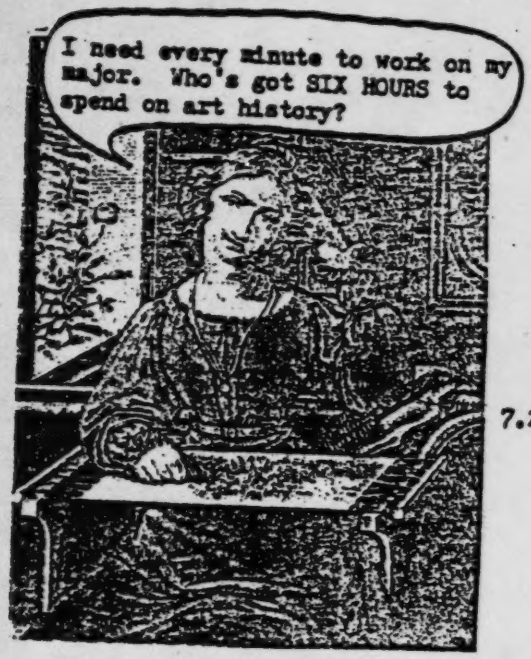
6.3 Visual Dialog: Women in the Visual Arts, Vol. 2, #3, 1977.

These are all available in the textbook section of the RIT bookstore.

Since the three quizzes will have computer-scored sections, you will need a #2 pencil for each of the days quizzes are scheduled.

7.0 Teacher's Advice and Comments

7.1 This course (as a lecture course) comes under standards set by accreditation agencies for RIT and other colleges in the U.S. Minimum time expected by the standards is 2 hrs. outside of class for every hour in class: so, for this three credit, three class hour course you would be expected to spend six hours outside of class time weekly on reading, studying class notes, and preparing assignments. The Course Outline section which follows is prepared to help you allocate those six hours profitably.



This course is planned so that the minimum of six hours work outside of class is expected. You will make your own adjustments to fit your needs, I know. However, bear in mind that you have to accept the consequences of your choice. Please do not complain that I am giving too much work. Only if you have to spend over six hours of time weekly outside of class to pass this course do you have a legitimate complaint. I will be happy to help you work out a plan whereby you can get the most out of your out-of-class work if you find you are spending over six hours a week.

7.2 Class Participation: Some general questions you can ask yourself about class participation might run like this--

How well do I....

--complete my notes on each lecture, film, or reading assignment and prepare questions to ask in class?

--contribute information from reading assignments when discussion allows?

--contribute information from my own experiences beyond the assignments?

--contribute and support my own ideas?

--ask constructive questions? motivate myself & others during discussions? listen to what others say?

.0 Course Outline

ate	Class Sessions, Topics, Events	Text Readings	Assignments
/S 8	Course introduction, imagery test	None	Think of how you'll introduce yourself & your work in class Wed. Bring examples (slides or original)
/S10	Class introduction: Who we are and what we do, bring example of your own work to class. Slide projector & carousel available.	Women Artists, Ch. 1 (from now on abbreviated as WA) Take notes according to course objectives 2 & 3	Re-read course syllabus and begin deciding what you plan to do to meet the requirements.
S12	Women Artists: Prehistoric Times & Primitive Civilizations	From Tipi to Skyscraper pp. ix-xi, Ch. 1, pp. 1-26 (from now on abbreviated as PTTS) Take notes according to course objective 2	Sign up (if you missed list in class) on list posted on bulletin bd. outside instructor's office for class/team project. Topics appear in detail on p.7/8 of this syllabus.
15	Women Artists: Antiquity and the Middle Ages	WA, Ch. 2, pp. 11-21 Notes on objectives 1&2	Study class notes Contact others in class to be on panel, choose chairperson, decide on division of labor for project

Course Outline, cont.

Date	Class Sessions, Topics, Events	Text Readings	Assignments
W/S17	Women Artists: Renaissance & Baroque	WA, Ch. 3, pp. 22-32, notes on objectives 1 & 2	Team meetings to continue work plan; study class notes
F/S19	Library Resources Day: Class will meet in LIBRARY FOYER/ENTRANCE area at 1:05 PM. A to L last names will meet in Media Resource Center with Media Specialist Shirley Gray; M-Z will meet with Janet Hazlett, arts librarian, in lobby. At 1:25 M-Z students go to Shirley, A-L to Janet	None	Choose artist for interview (or) paper and begin contact and research. Study class notes.
M/S22	Women Artists: Renaissance & Baroque, cont.; discuss potential guests for topic 5: Being a Professional Woman.	WA, Ch. 3, pp. 32-41, notes on objectives 1 &2	Study for Quiz 1; get #2 pencil with eraser for class Wed.
W/S24	QUIZ 1: Women Artists from Prehistoric through Baroque, course obj. 1 & 2 in readings.	None	Sign up for a team meeting with Dr. Hodik during her office hours if you are on Topics 1 or 2 teams
F/S26	Women Artists: 18th Century	WA, Ch. 4, pp. 43-53, notes on objectives 1 & 2	Meet with Dr. Hodik for Topics 1 or 2, other topics work on ideas for presentation.
M/S29	Women Artists: 18th Century, cont.	WA, Ch. 4, pp. 54-63, notes on objectives 1 & 2	Meet with Dr. Hodik for topics 1 or 2; work on class presentation plans; study class notes
W/O 1	Women Artists: 19th Century Early American Women Artists, film: "Anonymous Was a Woman" (see p.8 for film abstract)	WA, Ch. 5, pp. 64-74, notes on objectives as appropriate	Study class notes; work on interview or paper; Topic 1 & 2 teams work on class presentation; Topic 3 team meet with Dr. Hodik during office hours.
F/O 3	Topic 1, CLASS PRESENTATION of "Tale of O" participation game	WA, Ch. 5, pp. 75-87 notes on objectives as appropriate	Work on interview or paper; study class notes; work on Topics 2 & 3 team presentations
M/O 6	Topic 2, CLASS PRESENTATION of "Does Sex Descrimination Exist in the Visual Arts?"	Review WA, Ch. 1; FTTS, Ch.2 pp. 28-40; notes on bbjs. as appropriate	Study class notes, work on interview or paper; Topics 3 & 4 work on team presentation
W/O 8	Women Artists: 19th Century, "Neoclassical Women Sculptors," Shirley Gray, guest speaker	FTTS, Ch. 2, pp. 41-49; WA, Ch. 5, pp. 87-97 notes on objectives as appropriate	Work on Topic 3 team presentation; work on interview or paper; Team 4 meet with Dr. Hodik
F/O10	Topic 3, CLASS PRESENTATION of Women in the Arts & Crafts Movement, Late 19th, Early 20th Cen.	WA, Ch. 6, pp. 98-111; FTTS, Ch. 3, pp. 53-64	Study Class notes, work on interview or paper; work on Topic 4; Team 5 meet with Dr. Hodik

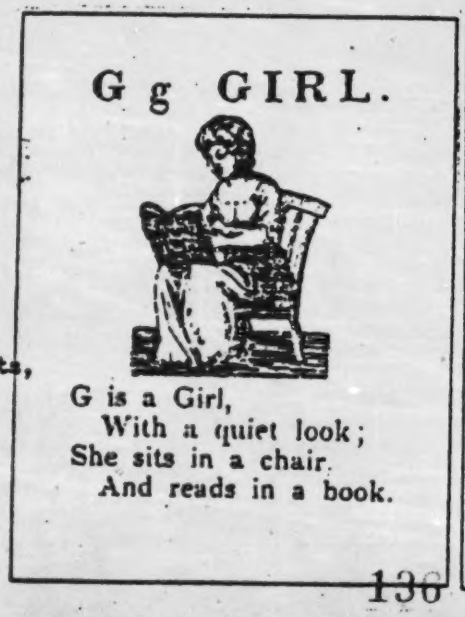
Course Outline, (cont.

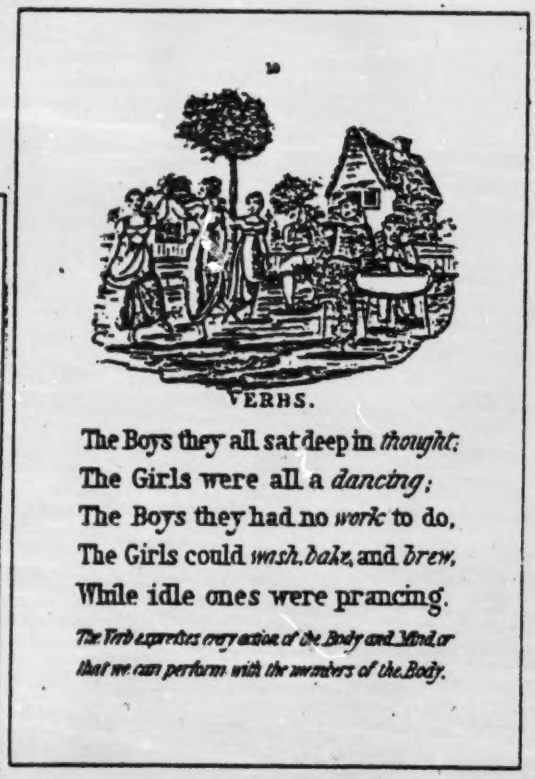
Date	Class Sessions, Topics, Events	Text Readings	Assignments
M/013	Women Artists: Early 20th Century	WA, Ch. 6, pp. 111-119 FTTS, Ch. 3, pp. 65-76 objectives notes as appropriate	Study class notes; work on interview or paper; Topics 4 & 5 work on presentations; Team/Topic 7 meet with Dr. Modik
W/015	Women Artists: Early 20th Century, cont.	FTTS, Ch. 4, pp. 78-94 notes on objectives as appropriate	Study class notes; work on interview or paper; Topics 5 & 6 work on presentation
F/017	Topic 4: CLASS PRESENTATION, "Is there really a woman's imagery or are men's and women's art essentially the same?"	FTTS, Ch. 4, pp. 94-103 notes on objectives as appropriate	Study class notes; work on interview or paper; Study for Quiz
M/020	QUIZ 2 over 18th, 19th & Early 20th Century Women Artists, readings on objectives 1, 2, 3	None	Work on interview or paper; Topics 5 & 7 work on presentation
W/022	Women Artists: Mid-20th Century, Film: "Louise Nevelson in Process" (see abstract, p. 8)	WA, Ch. 7, pp. 120-126 notes on objectives as appropriate	Work on interview or paper; study class notes; Teams 5 & 7 work on presentations
F/024	Women Artists: Mid-20th Century, Photographers	WA, Ch. 7, pp. 126-136 notes on appropriate objctvs.	Study class notes, work on Topics 5 & 7
M/027	Women Artists: Mid-20th Century, Architects	FTTS, Ch. 5, noting possible questions to ask panelists on Wednesday	Study class notes; assemble illustrations for interview or paper; Topics 5 & 7 work on presentations
W/029	Topic 5: CLASS PRESENTATION, Panel of Local Professional Artists	None	Study class notes; type paper or interview; Topic 7 work on presentation
F/031	Women Artists: Late 20th Century Film: "Spirit Catcher: The Art of Betye Saar" (see abstract, p. 9)	WA, Ch. 7, pp. 137-143 notes on appropriate objctvs.	Study class notes; proofread & correct paper or interview; Topic 7 team work on presentation

ate	Class Sessions, Topics, Events	Text Readings	Assignments
3	Interviews or papers due in class Women Artists: Late 20th Century	Visual Dialog pp. 2-21	Topic 6 team begin work on class book organization, layout, desig and production. Meet with Dr. Hodik during office hours
/N5	Women Artists: Late 20th Century	Visual Dialog, pp.23-33	Topic 6 work on book, Topic 7 work on film festival; study not
/N7	CLASS MEETS IN FINE ARTS BLDG., Rm. 1540 TODAY NOT IN A-100 Film: "Georgia O'Keeffe" (see abstract, p. 9)	Visual Dialog, pp. 34-	Topic 6 work on book; topic 7 on festival; study class notes
/N10	Women Artists: Late 20th Century	Visual Dialog, pp. 38-46	Study for Quiz
/N12	QUIZ 3, Mid-Late 20th Century Artists, reading objectives	None	Final work on class book for presentation in class Friday
/N14	Book Due, publication party in class	None	Team 7 work on festival handouts

.0 Team Topics

- "Tale of O": a participation game available through Shirley Gray in the Media Resource Center. Presenters must play the game together before presenting it to class to play. Presenters are the game directors.
- "Does sex discrimination exist in the visual arts?" (a list of sources on this topic can be gotten from Dr. Hodik during team's meeting with her long before the presentation). This topic can be presented as a debate or a panel discussion.
- "Women in the Arts & Crafts Movement" (some slides, a few sources, and other materials available from Dr. Hodik and the Media resource center): this topic lends itself best to a lecture/slide format, though an illustrated panel presentation would work, too.
- "Is there really a women's imagery, or is men's and women's art essentially the same?" (a list of sources on this topic are available when the team meets with Dr. Hodik) This topic can be presented as a debate or panel discussion.
- "Being a Professional Artist: Past Constraints, Present Opportunities, Future Hopes" This would be a good place to invite four local professional artists in to give their ideas on the topic.





6. Class book organization, layout, design, and production. This team would take the papers and interviews on women artists submitted by the class as part of the course requirements and work them into a coherent, planned book with unifying themes, chapters, and layout. This group may wish to make some specifications to the rest of the class regarding expectations on typing format well in advance of the time the papers are due.

7. "Women in Art Film Festival" This team will plan, organize, order films and put on a film festival for the final exam session scheduled for this class by the Institute around mid-term time. The Final Exam week date assigned this course will be the date of the festival. Preview films, prepare introductions and discussion material.

10.0 Film Abstracts

ANONYMOUS WAS A WOMAN (produced/directed by Mirra Bank) is an exploration of the origins of our current folk art traditions in the everyday creative spirit of the 18th and 19th centuries. The title of the film is significant—frequently when a piece of folk art has been given the attribution "Anonymous," it was the work of an unknown girl or woman. She most often made the sampler, painting, quilt, rug or needlework picture in the process of growing up, receiving a "feminine" education and then making art with what time she could salvage from a strenuous and demanding domestic life.

These women did not have a self-conscious awareness of themselves as "artists"; they tapped their yearning for beauty and their powerful sense of color and form to make useful or pleasing objects to enrich their own and their families' lives.

Ms. Bank's other production and directorial credits include *Yudie; Pass Me That Club, Please; Fighting Back; Becoming Tough Enough;* and short films for Sesame Street.

When asked what working on the film meant to her, Ms. Bank responded, "The film has been enormously moving for me to work on. I feel some kindred sense of what life was like for one of my 19th century 'peers.' I feel respect and admiration for how much women created with so little support from the society at large. My associate, Janet Laurentano, and I have tracked down and included in the film certain pieces never photographed before. In order to give a context to the work presented, the film's dramatic narrative was gathered from primary sources: letters, journals, diaries and contemporary literature of the 18th and 19th centuries. The charm of the artwork and the description of everyday life in women's own words are a powerful testimony to the creative ingenuity and productivity of American women in a time when female artists were as rare as male housekeepers.

LOUISE NEVELSON IN PROCESS (co-produced and directed by Susan Fanshel and Jill Godmilow) concerns itself with the life and philosophy of America's foremost woman sculptor. The film follows Ms. Nevelson through her work and her daily life—which are one. Visually, she is a charismatic, commanding presence. Erect, handsome, dynamic, she is a film "natural." In her legendary manner of dress, she resembles the high priestess of some ancient religion. The contrast between this and her iconoclastic, direct approach to life and work, makes for a fascinating film.

In addition to the Louise Nevelson film, Ms. Fanshel's producer/director credits include *Voulkos and Company* and *My Art Is Me.* She was also director of *The Kennedy's of New Mexico,* one of the hour long documentaries on Six American Families. Jill Godmilow directed the NBC special *Where Have All The Mentally Ill Gone?,* and co-directed *Antonia* and *Tales.*

In commenting on their production, Ms. Fanshel and Ms. Godmilow were most enthusiastic about working with Ms. Nevelson: What excited us most about making this film, was watching Louise work and being able to record her artistic process in a direct way. Every film reflects a series of choices about its subject—both in terms of content and form. Louise Nevelson is a woman whose entire life was shaped by a commitment to her work and it seemed natural to make this the focus of our film.

In SPIRIT CATCHER—THE ART OF BETYE SAAR, Suzanne Bauman (producer/director) probes into the art, the spirit, the symbols, the revelations, the concerns of assemblage artist Betye Saar. Her interest in the culture of the Caribbean with its blending of Indian, African, European, and its mixture of Voodoo and Christianity is revealed in her Altar Series. In other works she liberates stereotyped black images from derogatory contexts, simultaneously penetrating old and new levels of meaning and awareness. Often using the discards of our civilization, she creates provocative and powerful images.

Interviewed while the film was being completed, Ms. Bauman explained, "Making a film about Betty was like making a film about myself, since I share her interest in dreams, in political art, in the power of occult and religious symbols. I was also happy to discover that she makes the life of a woman artist look like fun. She is a realist, an optimist, and a mystic at the same time. Her work casts a spell."

GEORGIA O'KEEFFE (produced and directed by Perry Miller Adato) marks the first time that Ms. O'Keeffe has agreed to extensive coverage of her life and work. Mrs. Adato journeyed to New Mexico to visit Ms. O'Keeffe and paintings.

Ms. O'Keeffe talks freely and candidly about her work and her life, revealing a warm, earthy woman full of gaiety, humor and practical wisdom. "I thought someone could tell me how to paint landscapes, but I never found that person," she notes. "I had to just settle down and try."

She also tells of her marriage and devotion to the legendary photographer Alfred Stieglitz (the man who called her work "color music") and recounts their involvement in the formative years of the modern art movement in America. Rare home-movie footage of O'Keeffe and Stieglitz in the 1930s, movies of the painter when she moved to New Mexico in the 1940s, and extensive use of rare photographs from the Stieglitz collection complement O'Keeffe's no-nonsense observations. Further insights into her work are supplied by close friends and colleagues, including art critic and curator Daniel Catton Rich; *Vogue* art editor Barbara Rose; and Juan Hamilton, a young sculptor who is her assistant in New Mexico.

Georgia O'Keeffe's paintings figure prominently in the film, showing how her long career has been marked by a wide range in subject and style, from abstraction to precise representation, and the ways in which nature—the mountains, plateaus and desert of New Mexico, flowers, shells, stones and bones—have served as inspirations for her work. "It's as if my mind creates shapes that I don't know about . . . I get this shape in my head and sometimes I know what it comes from, and sometimes I don't."

APPENDIX B1

MAN AND HIS SYMBOLS:

A concentrated study of symbols, legends, and myths in the visual arts with emphasis on symbol-making for communication.

OBJECTIVES FOR THE COURSE	WAYS OF KNOWING IF OBJECTIVES ARE MET	VARIETY OF EXPERIENCES TO ACCOMPLISH OBJECTIVES	RESOURCES TO ACCOMPLISH OBJECTIVES
STUDENT SHOULD BE ABLE TO			
1. Define the genera and give examples of each from at least 3 eras from Primitive to Contemporary times. (Genera: sign, symbol, legend, myth)	1. Essay test	1. Lectures, illustrated with slides and films possibly using faculty from General Studies for the legend and myth portions	1. Slide, film focus on Creation myths, legends, symbols; consideration of key questions like a. Does symbolism make for good art? b. Can one escape involvement with symbolism? (use current examples of apparent lack of involvement--eg. Chuck Close)
2. Analyze the thesis of Carl Jung concerning sources for symbol making activities in all persons	2. Discussion and formulation in student's own words of Jung's thesis	2. Assigned readings, outlined study guides for Jung's book, possible panel discussion by selected students & faculty from CFAA, SPAS, and College of General Studies	2. Local artist with penchant for dreams, fantasy as artistic motivation for 'symbolic' work
3. Analyze the thesis of the Gestalt psychologists concerning the sources for symbol making activities in all persons	3. Discussion and formulation in student's own words of Gestalt thesis	3. Lecture, illustrated with slides and other visuals, on Gestalt theories of symbol formation	3. Guest lecturer/discussion of Gestalt principles in photography.
4. Analyze contemporary sign, symbol, legend, myth by selecting one representative of each and applying Jungian and Gestalt theories to each.	4. Presentations by students (orally) of their analyses	4. Workshops for small groups during which presentations are made and discussed, questioned, clarified.	4. Slides, films of individual artists (Judy Chicago, perfect example) working in symbolic vein; feature length film (Bergman, Woody Allen??) as a take off for discussion of contemporary legend/myth; religious rituals and symbolic artifacts; notebook project collecting symbols of 20th century--(eg. alienated man, dehumanization of man, individual power/powerlessness, etc.)
5. Create an example in three of the four genera and be able to explain each	5. Class presentations	5. Workshops for small groups to assist, trouble-shoot, and facilitate the creation of student's own examples	5. Possible historical research project as a replacement for examples in each of the genera (for crafts students who may not find their crafts amenable to symbol-making)
6. Present her/his own created examples convincingly	6. Peer evaluations of presentations	6. One session devoted to criteria for evaluation of presentations	6. Guest speaker from Speech Department to speak on effective presentations

APPENDIX B2

Your instructor, because she is interested in your progress, would like to know what you value in an instructor and what aid you in your learning process. From the list of 20 or so items which follow, you are asked to choose 10 statements which are most important to you and which you would hope to find in your instructor. Rate them with numbers 1 through 10, number 1 being the most important to you, number 2 being of second importance, down the line.

I find that I learn best when the instructor:

(4) 79 motivated me to do my best work.

(2) 97 pointed out what was important to learn.

(3) 82 seemed genuinely concerned with the student's progress.

27 encouraged the students to share their knowledge and experiences in class discussions.

44 promoted teacher student discussion (as opposed to mere response to questions.)

29 addressed students by name.

98 spoke with expressiveness and variety in tone of voice.

51 indicated when a new topic was being introduced.

(8) 61 used a variety of teaching materials and techniques.

52 related course materials to real-life situations.

(9) 59 used examples to help make a point.

(6) 69 summarized materials presented in each class session.

(1) 121 presented well-organized lectures.

7 praised students during class.

35 provided relevant information in response to student questions.

9 gave specific feedback on student work.

(5) 77 emphasized factual knowledge, fundamental principles, concepts, theories.

52 encourages development of own skills in organizing and presenting ideas, and viewpoints.

(7) 68 stated the objectives of the course.

(10) 54 displayed concern that students learn.

0 encouraged silent students to participate.

37 used understandable vocabulary.

Any other comments:

Tally (B²)

UNIT 6: Contemporary Artists' Symbols of Self
Barbara Hodik

Man and His Symbols

1. The objectives for this unit were: CLEAR 1 2 3 4 5 UNCLEAR
2. This unit was: DIFFICULT 1 2 3 4 5 EASY
INTERESTING 1 2 3 4 5 BORING
3. The time required out of class to complete this unit was 4.7 hrs.
4. Overall, I consider this unit to be: EXCELLENT 1 2 3 4 5 POOR
5. Rank the following Learning Activities according to how helpful they were in facilitating your learning (1 = most helpful):

	1	2	3	4	5
(2) a) Film "Cabinet"	4	3	6	1	—
(1) b) Film "Frank Film"	6	5	1	2	—
? c) Guest lecturer: Bea Nettles					
(3) d) Man and His Symbols text readings	3	2	5	4	—
(4) e) Slide Set: "Women Artists: Images, Themes, and Dreams"	2	1	1	2	—

6. What is it about the LOWEST RANKED Learning Activity which made it the least helpful in your learning?

	1	2	3	4	5
1. OBJ. clear/unc.	2	6	5	0	0
2. diff/easy	0	4	6	2	1
3. int/bor	4	6	3	0	0
4. see (a-e) above.	(b)	(a)	(d)	(e)	
5. Avg time — 4.7 hr.					
6. exc/poor	2	5	4	0	0

7. Other comments: (We would especially appreciate suggestions for improvement.) Use back of this page if necessary.

Unit 6
Barbara Hodik

October '79

6. WHAT IS IT ABOUT THE LOWEST RANKED ACTIVITY WHICH MADE IT LEAST HELPFUL?

- The film was quite strange and its meaning was to personal to get a great understanding of its value.
- All of the activities provided me with something new--another aspect to be interested in. My feelings are: the more variety in media and subjects and resources the better. Because variety keeps the flow of information from becoming monotonous and forces me to be "on the ball" (whether I like or not...of course, ultimately I like it) But at any rate, I think this has been a successful unit. I am especially looking forward to the personal symbol discussion because I also feel that the more personal anything is, especially in the learning field, the better. We're all still "getting to know ourselves" and if a course provides the atmosphere for this, it is successful.
- It is much easier to see the Symbols than to have to read about them.
- I became much more involved with the visual images of the films than with the printed page. The book had much less impact in this area.
- I didn't see the slides.
- I just don't remember retaining that much from the slides, oh yes, probably because I haven't made it over to the Media Center yet according to trish.
- I certainly learned, its just that the other three choices left me brainstroming and excited. I thoroughly enjoyed a,b, and e.
- I have trouble connecting with the book.

7. OTHER COMMENTS

- "Cabinet"and discussion of it was fascinating.
- Good to have reading I just don't read as much as I could.
- Movies made by students very interesting.

APPENDIX B4

Diagnostic Observation System for Instructional Improvement

(Student Form)

Tally —

Math.S. HODIK

INSTRUCTIONS TO THE STUDENT:

WE NEED YOUR HELP! One of the most important ways in which your instructors can learn how well they are meeting the needs of students is to obtain your observations and suggestions. This survey is made at the request of your instructor. The instructor is seeking your opinion on the effectiveness of his/her teaching, suggestions you may have on improving his/her teaching and your evaluation of the course itself.

Please read the questions carefully and answer them honestly; unreliable feedback is worse than none at all. Your thoughtful answers to these questions will provide helpful information to your instructor.

This questionnaire is completely anonymous. After you have completed it, it will be collected and turned in to the designated person for processing and interpretation.

Part I

RATE EACH OF THE QUESTIONS BELOW BY MARKING THE OVAL IN THE APPROPRIATE COLUMN TO THE RIGHT OF EACH ITEM.

SA ⬭ = Strongly Agree. You strongly agree with the statement as it applies to this course or instructor.

A ⬭ = Agree. You agree more than you disagree with the statement as it applies to this course or instructor.

N ⬭ = Neutral. You neither agree nor disagree with the statement as it applies to this course or instructor.

D ⬭ = Disagree. You disagree more than you agree with the statement as it is applied to this course or instructor.

SD ⬭ = Strongly Disagree. You strongly disagree with the statement as it applies to this course or instructor.

	SA	A	N	D	SD	
1. My instructor motivated me to do my best work.	9	12	1	Ø	Ø	①
2. My instructor seemed genuinely concerned with the students' progress.	16	5	1	Ø	Ø	②
3. My instructor's presentations were well organized and difficult material was clearly explained.	9	11	2	Ø	Ø	③
4. For me, this course required considerably more work than most courses I have taken in college.	1	3	13	2	1	④
5. My instructor encouraged students to share their knowledge and experiences in class discussions.	8	13	1	Ø	Ø	⑤
6. Compared to other instructors I have had (secondary school and college), the instructor in this course has been very effective.	14	6	Ø	Ø	Ø	⑥
7. I would recommend this course to others.	14	5	2	Ø	Ø	⑦

PART TWO:
Describe the teaching behavior of your instructor by marking the space in the appropriate column to the right of each item.

THE INSTRUCTOR:	Hardly Ever	Occasionally	Sometimes	Frequently	Almost Always
1. Pointed out what was important to learn in each class session.	1	2	2	11	8
2. Promoted teacher/student communication.	–	1	1	4	17
3. Displayed concern that students learn.	–	–	1	9	13
4. Encouraged silent students to participate.	–	2	9	6	5
5. Addressed students by name.	–	–	3	4	16
6. Spoke with expressiveness and variety in tone of voice.	–	–	1	2	21
7. Indicated when a new topic was being introduced.	–	–	1	7	15
8. Used a variety of teaching techniques.	–	–	2	9	12
9. Used a variety of teaching materials.	–	–	1	11	11
10. Related course materials to real-life situations.	–	–	6	7	10
11. Used examples to help make a point.	–	–	2	10	11
12. Summarized materials presented in each class session.	–	–	6	11	6
13. Presented well-organized lectures.	–	–	1	11	11
14. Praised students during class.	1	2	5	8	7
15. Provided relevant information in response to student questions.	–	–	3	7	12
16. Gave specific feedback on student work.	–	2	4	9	8
17. Emphasized recall of factual knowledge (Terminology, artist's names, styles, movements, etc.)	4	6	8	6	2
18. Emphasized recall of fundamental principles, concepts, ideas underlying the work of various artists, styles, movements, etc.	–	–	7	8	8
19. Emphasized my developing of my own viewpoints.	–	–	4	9	9
20. Emphasized logical thinking, problem-solving, and decision making.	1	1	6	4	10

PART THREE

1. Instructor Dr. Hodek Date 11/14/79

2. Course Man & His Symbols My Year in School 2 - 1 3 - ~~3~~ 6 4 - ~~14~~ 15

3. What is your approximate cumulative grade-point average?

2 3.50-4.00 2 2.00-2.49 ___ Less than 1.00
12 3.00-3.49 ___ 1.50-1.99 ___ None yet - freshman or transfer
7 2.50-2.99 ___ 1.00-1.49

4. In this course I have
3 consistently done my best
14 ~~12~~ usually done my best
4 ~~3~~ done about what was expected of me
2 done barely enough to get by
___ done very poorly

5. I had a strong desire to take this course.
___ Definitely false 5 ~~4~~ More true than false
1 More false than true 12 ~~10~~ Definitely true
4 In between

PART FOUR

Please write out your comments to the questions below.

A. Your instructor would like to know if there is something you believe was done especially well in the teaching of the course.

B. Your instructor would also like to know what specific things you believe might be done to improve the teaching of the course.

Man and His Symbols Evaluation 11-14-79
Barbara Hodik

A. YOUR INSTRUCTOR WOULD LIKE TO KNOW IF THERE IS SOMETHING YOU BELIEVE SHE HAS DONE ESPECIALLY WELL IN THE TEACHING OF THE COURSE.

- Just about everything was done well. I especially liked the openness to communicate on more than one level. Barb has a good sense of humor and is always exciting.
- Your enthusiasm level is to be highly praised, you can stimulate interest in potentially dull, boring and unstimulating teaching matter.
- Well presented lecture, interesting, good amount of outside work, films and reading.
- B. Hodik is an excellent lecturer and constantly holds my interest. She always is fair about grades and due dates. She is one of RIT's best instructors, I would like to have her again.
- everything was excellent
- The use of slides and movies as examples and demonstrations of what was being discussed. Teacher always would try to give examples of topics to clarify them.
- Had much enthusiasm, was interested that student learned. Very well organized.
- I thought Ms. Hodik was one of the better teachers I've had since I've been at RIT. She was definitely the best outside of my major. I thought we learned a lot from learning from each other.
- teacher's enthusiasm stimulated my interest
- Barb being so bright and alive and enthused every day of class. An inspiration to being a student.
- On the previous page I hope I made evident all the excellent qualities/ efforts of the teacher--among those Barb is especially good at: addressing students by name and being concerned with the individual, expressing herself vivaciously and clearly, relating course to real life experiences, and providing relevant information in response to student questions. In conclusion, Bravo! This course was most beneficial in uniting my anima and animus!
- Availability of visual media, slides, films, tapes
- Showing concern for students. Allowing discussion of ideas. Being available for one to one feedback.
- Strong instipration as to well organized, knowledgable, caring person. Barbara conveys a true sense of communication with herself and her work and the work of her students. The course was taught well and I received much knowledge from it.
- The teacher has a great personality.
- The way the classes were presented were very good and highly enjoyable. I enjoyed the class very much and enjoyed Barbara's way of teaching, and the way she is a lot too. Having the class tapes in Media Center was good too.
- Verbal descriptions and examples were given in genre a language that was easily understood by people our age group.
- Have one or two test/exam then have oral presentation (2) either along the paper work are I've seen the best for me. I hope that happen in other classes.
- interesting, made it a comfortable atmosphere, enjoyable learning experience. Getting to know the individual. Shows caring and makes me want to care. Most of the value I got out was what I put in.

B. YOUR INSTRUCTOR WOULD ALSO LIKE TO KNOW WHAT SPECIFIC THINGS YOU BELIEVE MIGHT BE DONE TO IMPROVE THE TEACHING OF THE COURSE.

- sometimes the info seemed vague but looking back it all seemed to fit in well and coherently
- Keep it going until the end of the quarter. Have a test the last week of class.
- Not much, maybe showing more films in class to insure more lively discussions.
- beats me. I dug it. Was my favorite class of the 6 I took this ¼.
- Yes, I think since the course was in its first quarter, there were things she wasn't sure about. I had trouble keeping up with the reading mostly because there was no reason to. This could be improved with more quizzes or tests.
- More time spent on discussing individual projects to know what was expected of us.
- Less assignments to do outside of class in Media Center. Hard to find the time to get there.
- I would like to see more slides of work demonstrating points in class.
- Since this is a "pilot" course it's difficult to say without com- __?__ . I don't think you should change anything.
- Better explanation of Gestahlt theories, better explanation or presentation of Freud and Jung not so much their differences. I found it a little confusing.
- if possible, more guest speakers

Diagnostic Observation System for Instructional Improvement

(Student Form)

Tally — SZABLA

INSTRUCTIONS TO THE STUDENT:

WE NEED YOUR HELP! One of the most important ways in which your instructors can learn how well they are meeting the needs of students is to obtain your observations and suggestions. This survey is made at the request of your instructor. The instructor is seeking your opinion on the effectiveness of his/her teaching, suggestions you may have on improving his/her teaching and your evaluation of the course itself.

Please read the questions carefully and answer them honestly; unreliable feedback is worse than none at all. Your thoughtful answers to these questions will provide helpful information to your instructor.

This questionnaire is completely anonymous. After you have completed it, it will be collected and turned in to the designated person for processing and interpretation.

Part I

RATE EACH OF THE QUESTIONS BELOW BY MARKING THE OVAL IN THE APPROPRIATE COLUMN TO THE RIGHT OF EACH ITEM.

SA ◯ = Strongly Agree. You strongly agree with the statement as it applies to this course or instructor.

A ◯ = Agree. You agree more than you disagree with the statement as it applies to this course or instructor.

N ◯ = Neutral. You neither agree nor disagree with the statement as it applies to this course or instructor.

D ◯ = Disagree. You disagree more than you agree with the statement as it is applied to this course or instructor.

SD ◯ = Strongly Disagree. You strongly disagree with the statement as it applies to this course or instructor.

	SA	A	N	D	SD
1. My instructor motivated me to do my best work.	1	2	3	4	5
	16	11	2	Ø	Ø
2. My instructor seemed genuinely concerned with the students' progress.	1	2	3	4	5
	13	13	—	—	—
3. My instructor's presentations were well organized and difficult material was clearly explained.	1	2	3	4	5
	15	5	5	—	—
4. For me, this course required considerably more work than most courses I have taken in college.	1	2	3	4	5
	3	13	10	—	—
5. My instructor encouraged students to share their knowledge and experiences in class discussions.	1	2	3	4	5
	12	12	1	—	Ø
6. Compared to other instructors I have had (secondary school and college), the instructor in this course has been very effective.	1	2	3	4	5
	13	10	2	—	—
7. I would recommend this course to others.	1	2	3	4	5

PART TWO:
Describe the teaching behavior of your instructor by marking the space in the appropriate column to the right of each item.

THE INSTRUCTOR:	Hardly Ever	Occasionally	Sometimes	Frequently	Almost Always
1. Pointed out what was important to learn in each class session.	—	—	1	10	13
2. Promoted teacher/student communication.	—	—	2	8	14
3. Displayed concern that students learn.	—	—	2	6	16
4. Encouraged silent students to participate. ✓	—	2	2	6	9
5. Addressed students by name.	—	—	1	—	23
6. Spoke with expressiveness and variety in tone of voice.	—	1	4	11	8
7. Indicated when a new topic was being introduced.	—	—	1	6	17
8. Used a variety of teaching techniques.	—	—	5	6	13
9. Used a variety of teaching materials.	—	—	4	12	8
10. Related course materials to real-life situations.	1	—	4	13	6
11. Used examples to help make a point.	—	1	4	10	9
12. Summarized materials presented in each class session.	—	1	1	11	11
13. Presented well-organized lectures.	—	—	3	13	8
14. Praised students during class. ✓	—	3	8	11	2
15. Provided relevant information in response to student questions.	—	—	2	12	10
16. Gave specific feedback on student work.	—	1	1	8	13
17. Emphasized recall of factual knowledge (Terminology, artist's names, styles, movements, etc.)	—	2	2	3	17
18. Emphasized recall of fundamental principles, concepts, ideas underlying the work of various artists, styles, movements, etc.	—	—	—	10	14
19. Emphasized my developing of my own viewpoints.	—	—	4	6	14
20. Emphasized logical thinking, problem-solving, and decision making.	—	1	2	6	10

PART THREE

1. Instructor J. ZABLA Date _____

2. Course 18TH 19TH CENT. ART My Year in School 2-3 3-15 4-3 5-1

3. What is your approximate cumulative grade-point average?

8 3.50-4.00	3 2.00-2.49	___ Less than 1.00
9 3.00-3.49	___ 1.50-1.99	1 None yet - freshman or transfer
9 2.50-2.99	___ 1.00-1.49	

4. In this course I have
   - 9 consistently done my best
   - 11 usually done my best
   - 4 done about what was expected of me
   - ___ done barely enough to get by
   - ___ done very poorly

5. I had a strong desire to take this course.

___ Definitely false	9 More true than false
1 More false than true	10 Definitely true
4 In between	

PART FOUR

Please write out your comments to the questions below.

A. Your instructor would like to know if there is something you believe was done especially well in the teaching of the course.

_____

_____

_____

_____

_____

_____

B. Your instructor would also like to know what specific things you believe might be done to improve the teaching of the course.

_____

_____

_____

_____

_____

_____

Joanne Szabla
18th and 19th Century Art evaluations 11-16-79

A. YOUR INSTRUCTOR WOULD LIKE TO KNOW IF THERE IS SOMETHING YOU BELIEVE WAS DONE ESPECIALLY WELL IN THE TEACHING OF THE COURSE.

- The time we saw each others work at the end of the quarter.
- I believe the format of the basic art history course was changed for the better by this instructor.
- Well handled, well organized well carried out. Joanne Szabla knew when we were asked to do too much and she changed the plan. She is very intelligent and understanding.
- Everything except films. Great course. Great teacher.
- I learned a lot from Art and Civ because Mrs. Szabla is a very conshientious teacher. She always gives good lectures and teaches us a lot. The students had to do a lot of work. I liked that too, the personal reports.
- The museum visit report and other reports are good.
- All concepts and basic ideas were consistently brought out in class. This was very good.
- I feel that the take home exam and "oral" final was more beneficial to me than taking the sort of test where memorization of material is the main theme.
- Love it! A field trip (all of the class) to a museum would be a nice touch. To see actual work and discuss it would benefit students a lot.
- Yes, making me understand and appreciate art clearer.
- I thought her presentation on the inner meaning of things was good.
- Joanne Szabla put together a course from which I learned a lot. It was one of the best courses I ever had at RIT. She is a good teacher. That's why I took the course.
- Mrs. Szabla held my interest and made me want to learn. She make the course interesting and deeply discussed the artists so we really got to know them and their work. I liked the format and the approach.
- Group discussion, class participation. Joanne made the class a pleasurable learning experience.
- relations between art and artists was handled great (personalities)
- The idea of self expression of artists was very well defined.
- All the artists were tied together by showing the expressed their inner-self in their work. We as students did this too. It was enjoyable and made sense to me. I understood art history in a different way.
- Panel discussions and individual reports.
- Yes. As well as she prepared all summer we were still allowed to change the schedule put forth. It was very intense in the beginning almost to much but after revision it became a much better class.
- Excellent teaching! Always anxious to come to class. Wish I had more time to do my part better because Mrs. Szabla tried so hard to do a good job and she did.
- Material was presented in an interesting manner. Films and slides were very helpful.

J. Szabla (cont.)

B. YOUR INSTRUCTOR WOULD ALSO LIKE TO KNOW WHAT SPECIFIC THINGS YOU BELIEVE MIGHT BE DONE TO IMPROVE THE TEACHING OF THE COURSE.

- Get a better classroom.
- Keep it simple and stay with fewer artists.
- Go over the over-loading of reading materials.
- The course took a strong turn upward after all the paperwork (i.e., module evaluation) was cut out. All the time devoted to doing things for the "technical college" was a waste. It took up a good 20 min. each class. Joanne is the most organized person and teacher I've ever had and the administration doesn't have to be following her so closely, for when they do they aren't helping "future classes", they are hurting the present class. I've had Joanne for 2 yrs. and I've been impressed, she even took time to learn the names of all 200 people in Art and Civ and I think she became familiar with all of them.
- Not as many dittos.
- go a little slower
- Get some other films. Don't give so much reading.
- Go deeper into some artist's lives.
- Is there any way of getting around the sitting in class seeing slides-lecture business? I found writing papers and studying books on artists on my own more effective. Perhaps making field trips to museums would be effective.
- The course was run rather well the only thing I would do is do away with most of the Kennith Clark movies series. There must be something less boring that could be used.
- More feedback on reading.
- Refer more to text-reading.
- Well since it is a first time experiment I felt it went well. Just the related readings
- Get off the Physogical stuff and get in to the art work.

Diagnostic Observation System for Instructional Improvement

(Student Form)

Tally - Fisher's Asian Lit

INSTRUCTIONS TO THE STUDENT:

WE NEED YOUR HELP! One of the most important ways in which your instructors can learn how well they are meeting the needs of students is to obtain your observations and suggestions. This survey is made at the request of your instructor. The instructor is seeking your opinion on the effectiveness of his/her teaching, suggestions you may have on improving his/her teaching and your evaluation of the course itself.

Please read the questions carefully and answer them honestly; unreliable feedback is worse than none at all. Your thoughtful answers to these questions will provide helpful information to your instructor.

This questionnaire is completely anonymous. After you have completed it, it will be collected and turned in to the designated person for processing and interpretation.

Comments called to be typed

Part I

RATE EACH OF THE QUESTIONS BELOW BY MARKING THE OVAL IN THE APPROPRIATE COLUMN TO THE RIGHT OF EACH ITEM.

SA ① = Strongly Agree. You strongly agree with the statement as it applies to this course or instructor.

A ② = Agree. You agree more than you disagree with the statement as it applies to this course or instructor.

N ③ = Neutral. You neither agree nor disagree with the statement as it applies to this course or instructor.

D ④ = Disagree. You disagree more than you agree with the statement as it is applied to this course or instructor.

SD ⑤ = Strongly Disagree. You strongly disagree with the statement as it applies to this course or instructor.

	SA	A	N	D	SD
1. My instructor motivated me to do my best work.	①	②	③	④	⑤
	Ø	7	5	1	2
2. My instructor seemed genuinely concerned with the students' progress.	①	②	③	④	⑤
	4	4	4	1	3
3. My instructor's presentations were well organized and difficult material was clearly explained.	①	②	③	④	⑤
	Ø	5	2	6	2
4. For me, this course required considerably more work than most courses I have taken in college.	①	②	③	④	⑤
	2	2	9	1	0
5. My instructor encouraged students to share their knowledge and experiences in class discussions.	①	②	③	④	⑤
	3	9	3	1	0
6. Compared to other instructors I have had (secondary school and college), the instructor in this course has been very effective.	①	②	③	④	⑤
	0	6	5	2	2
7. I would recommend this course to others.	①	②	③	④	⑤
	1	6	2	2	3

PART TWO:
Describe the teaching behavior of your instructor by marking the space in the appropriate column to the right of each item.

THE INSTRUCTOR:	Hardly Ever	Occasionally	Sometimes	Frequently	Almost Always
1. Pointed out what was important to learn in each class session.	0	1	5	8	1
2. Promoted teacher/student communication.	0	2	4	6	3
3. Displayed concern that students learn.	2	2	1	6	4
4. Encouraged silent students to participate.	5	4	6	0	0
5. Addressed students by name.	0	0	7	4	4
6. Spoke with expressiveness and variety in tone of voice.	0	0	5	4	6
7. Indicated when a new topic was being introduced.	1	0	4	3	6
8. Used a variety of teaching techniques.	0	1	2	6	6
9. Used a variety of teaching materials.	1	1	2	6	5
10. Related course materials to real-life situations.	1	3	0	8	3
11. Used examples to help make a point.	1	3	2	7	3
12. Summarized materials presented in each class session.	3	2	5	3	2
13. Presented well-organized lectures.	3	1	6	3	2
14. Praised students during class.	5	2	2	4	0
15. Provided relevant information in response to student questions.	0	4	4	5	1
16. Gave specific feedback on student work.	2	4	3	2	1
17. Emphasized recall of factual knowledge (Terminology, artist's names, styles, movements, etc.)	0	3	4	8	0
18. Emphasized recall of fundamental principles, concepts, ideas underlying the work of various artists, styles, movements, etc.	0	2	3	5	5
19. Emphasized my developing of my own viewpoints.	2	2	3	4	4
20. Emphasized logical thinking, problem-solving, and decision making.	1	4	2	6	2

PART THREE

1. Instructor Alan Fisher ~~Mr. H. [illegible]~~ Date _____

2. Course ~~M. ASIAN ART~~ My Year in School ~~4th~~

3. What is your approximate cumulative grade-point average?

2 3.50-4.00	2 2.00-2.49	0 Less than 1.00
7 3.00-3.49	0 1.50-1.99	2 None yet - freshman or transfer
1 2.50-2.99	0 1.00-1.49	

4. In this course I have
   - 1 consistently done my best
   - 9 usually done my best
   - 4 done about what was expected of me
   - 1 done barely enough to get by
   - 0 done very poorly

year in school

1st	2nd	3rd	4th
1	1	8	6

5. I had a strong desire to take this course.
   - 3 Definitely false
   - 1 More false than true
   - 4 In between
   - 0 More true than false
   - 7 Definitely true

PART FOUR

Please write out your comments to the questions below.

A. Your instructor would like to know if there is something you believe was done especially well in the teaching of the course.

Ways and means of teaching was excellent as were topics chosen in discussion.

B. Your instructor would also like to know what specific things you believe might be done to improve the teaching of the course.

None

Asian Art
Allan Fisher evaluations 11-12-79

A. YOUR INSTRUCTOR WOULD LIKE TO KNOW IF THERE IS SOMETHING YOU BELIEVE WAS DONE ESPECIALLY WELL IN THE TEACHING OF THE COURSE.

- Exposure to Asian art from India to Japan. Missed Kores, Nam, Burma, etc. I got some idea about Asia, mostly by my own interest.
- For me it was good that the course was rather unstructured since I have already taken Amer. Art. I enjoyed this because I good a good enough background in Asian Art but was allowed to look into personal interests.
- variety
- He was very interested in making sure I understood what was going on in class (I am deaf). He's one of the few teachers I've had here who followed my recommendations to enable me to hear the lectures. I wish more teachers would exhibit his interest and sensitivity.
- Good variety of teaching techniques and materials, good use of visual material. Conceptual development much more helpful than factual emphasis.
- He provided many alternatives to the learning experience and the exploration of various media. He also provided outside resource tying into specific art and interests. The various workshop experiences were great.
- He was pretty interesting to listen to.
- The presentations were somewhat confusing but there was a good use of slide and print presentation.
- The Japan and China sections were nicely organized and well done. I learned quite a bit. Overall I enjoyed the class. The movies added a lot.
- The discussions and other's view points that others had in the class. Slides and movies to back up what wer were learning about.

B. YOUR INSTRUCTOR WOULD ALSO LIKE TO KNOW WHAT SPECIFIC THINGS YOU BELIEVE MIGHT BE DONE TO IMPROVE THE TEACHING OF THE COURSE.

- More class discussion would help considerably to bring the class together; a room with an even termperature; a more organized teaching lesson, group projects because of limited amount of time; a basis for learning about Asian Art (a book) and then the class could go off in other directions of interest in more relaxed way. A reference book would be good to refer to.
- more concise and organized lectures
- Less scattered lectures and more relevant points could be made. Mr. Fisher gets wrapped up in minute details and then expects the class to regurgitate information on his <u>totally subjective tests</u> which I believe are overly generalized.
- The India section might have been presented more clearly (like the Japan and China section).
- I would of liked a bit <u>more concrete organization or format</u> of material possibly a book would help. Then more slides and a longer time spent on the philosophy and not just the overall characteristics of the given time.

B. (cont.) Alan Fisher

- Thin out, there's too much to learn for a one quarter course.
- I think the course was presented on a grade school level with a minimum of information.I would like more information.
- Reports should be graded as reports. Relate History to test in a more interesting fashion. Reasons behind the teaching of religion in an Art Course. Less Buddha and Pureland. Too much material for one course.
- I myself have not been completely fair to the class instructor or course because of personal setbacks so at times my input was not enough to make fair judge. The major thing I needed was less emphasis on self-created learning structure and more firm factual book related work. I purchased the text and felt it did help. I had a hard time tying loose ends. But the information is facinating, opening me up to another realm of art.
- Have a book to follow. For the student that this class is a necessary evil, having to come to class every M,W,F, is just too much. If you had a book to follow it would not hurt so much to miss a class.
- better outline - define emphasis of course
- captioned and/or scripted films
- a tighter presentation
- I feel that possibly there might be less emphasis on the film outside of class. Also I feel that some of the other students who had less previous art history might have benefitted from more background info.
- Organization!! - lectures, films, information - the whole course.

APPENDIX B5

Art History Curriculum Evaluation

OFFICE OF INSTRUCTIONAL DEVELOPMENT

We would like you to take some time to consider your response to the following questions and return this form on the date specified by your instructor.

Background:

The way it was: After three quarters of Art and Civilization for 9 credits you had to take three quarters of American Art for the additional 9 required credits - both were usually large-lecture/ high-enrollment formats.

The way it is now: You will still take Art and Civilization for 9 credits in the large-lecture format, BUT, you will now take one quarter of Contemporary Art for 3 credits and select two other courses from the 9 new courses to make up the remaining six credits.
(see the attached diagram)

1. Check (✓) which one of the nine courses listed below you are taking now.

___ 20th Century
___ Asian Art
___ 18th and 19th Century
___ Man and His Symbols
___ Philosophy of Art
___ History of Art Criticism
___ History of Design
___ History of Crafts
___ Selected Topics

CIRCLE THOSE COURSES LISTED ABOVE WHICH YOU WOULD LIKE MORE INFORMATION ABOUT.

2. Do you have any suggestions for other new courses? Please describe.

_____

_____

_____

3. Do you feel that the increased variety of new courses now offered by the Art History Department will help you?

YES ___ NO ___. If yes, then how? If no, then why not?

_____

_____

_____

4. Do you feel the size of your class was:

Too small __ __ __ __ __ Too large

5. Considering the current format (films, slide/lecture presentations, guest speakers, discussion groups, field trips, increased amount of "guided individualized study," etc.) what additional changes would you like to see that could provide an even better learning experience for you in Art History?

_____

_____

_____

_____

6. Did environmental factors (such as air control, noise, size, light, etc.) in your assigned classroom space, seriously undermine the educational value of any activities you participated in during this course?

Yes___ No ___. If yes, please explain._____

_____

7. If you were teaching this course, how would you expose students to the appropriate art and images?

_____

_____

_____

_____

_____

_____

Thank you once again for your valued input. If you would like to see the summarized results of this questionnaire, please indicate below.

___ Yes
___ No

November, 1979

The Way it Was.....

ART AND CIVILIZATION

Prehistoric to Early Christian & Byzantine	Middle Ages to Baroque & Rococo	Neoclassic to Modern
3 credits	3 credits	3 credits

NINE CREDITS TOTAL

AMERICAN ART

Colonial to 1865	1865 to 1914	Contemporary Tendencies in Art
3 credits	3 credits	3 credits

NINE CREDITS TOTAL

The Way it is Now.....

ART AND CIVILIZATION

Prehistoric to Middle Ages	Renaissance to Neoclassic	Romantic to Modern
3 credits	3 credits	3 credits

NINE CREDITS TOTAL

CONTEMPORARY ART 3 CREDITS

ANY TWO OF THESE NINE COURSES FOR A TOTAL OF SIX CREDITS

HISTORICAL APPROACH	PHILOSOPHICAL APPROACH	DISCIPLINE APPROACH
18th & 19th Century 3 credits	Man & His Symbols 3 credits	History of Crafts 3 credits
20th Century 3 credits	Philosophy in Art 3 credits	History of Design 3 credits
Asian 3 credits	History of Art Criticism 3 credits	Special Topics 3 credits

ART HISTORY CURRICULUM EVALUATION

Barbara Hodik evaluations - 23

MAN AND HIS SYMBOLS

1.Courses circled:

20th Century - 5
Asian Art - 3
18th and 19th Century - 1
Philosophy of Art - 11
History of Art Criticism - 2
History of Design - 9
HIstory of Crafts - 4
Selected Topics - 6

2. Do you have any suggestions for other new courses?

- Something related to fashion or fashion design. Something specifically related to photography. Independent studies.
- No, the above list is a good range to offer. Selected topics can tie up any loose ends.
- I heard that a friend of mine is taking "Physics in Art". Sounds interesting. How come more of us hadn't heard about it, is it an Art History elective?
- Art in the Professional world (How to make $ from art).
- Art; an important part of human development and social existence.
- Museum curatorship or Gallery Management or History of Galleries in the U.S.
- Eskimo and other "primitive" arts, especially on the symbolism of their pattern/makings. Also colonial, furniture
- Another creative sources for upper division.
- Man and His Symbols should be offered more than 1 quarter. EXCELLENT course!!

3. Will increased variety help you? YES - 23

- let's us gain knowledge on areas that interest us the most
- The smaller groups provide better learning conditions.Specialized courses allow you to choose what interests you.
- It gives you a chance to pick something that applies to you in particular.
- Gives more of a chance to concentrate on a main interest.
- It is always helpful to be taking courses that you are interested in.
- For my own good it would help me. I am not required to take these Art History courses.
- Because course is more defined and narrowed in topics to be discussed my understanding of materials was better.
- more specific to each individual
- It really focus on one area, not too broad or narrow and small classes are better than large.
- by generating interest in more condensed, specific areas
- More diverstiy - hit larger range of interests
- Although I am finished with art history requirements I am now given new options to take as electives.

B. Hodik - #3 (cont.)

- Because by selecting courses of more interest I'm willing to put more effort into something I like.
- Specific research into desired focus of study.
- It will give more variety to the choices and cut down the number of students in each class. Offering more personal learning
- Varied topics will increase my awareness of new areas of specific interest.
- Yes, they tend to be more informal, more interesting, more thought provoking. They add a different perspecitve to thought.
- It offers a chance to choose courses to fit an individual's interest
- More variety, more choice, therefore can pick what really is of interest to me.
- Because I can choose topics that I believe will be interesting to me and because I am interested I learn more, faster.
- To help me understand background and current art states.
- more interesting
- One always benefits more when able to take a course more closely related to his/her own interests and more variety certainly provides more of a chance for this happening.

4. Do you feel the size of your class was:

22 marked in the middle
1 said TOO LARGE

5. What additional changes would you like to see made?

- More emphasis on guest speakers, trips like museums and discussion groups.
- Really small discussion groups. Working with more ways for you to apply things to yourself specifically.
- more field trips, guest speakers, etc.
- I liked the format very well - the added AV material was great. Also informal class, because of size
- class trips and discussions
- caption film strip and film
- even more courses to choose from where learning comes first, grade pressure secondary
- more lectures from outside, speakers who are 'experts' in their field - i.e., photo, design, etc.
- smaller class sizes for more and better discussions
- what else is there?
- Guest speakers and demonstrations or slide shows are very good learning tools because you tend to pay more attention to visuals or speakers that are not the same teacher everyday. A change is nice.
- Field trips to museums with instructor to explain.
- More presentations by students.
- Nothing. At this point all a student needs is personal motivation - if the teacher inspires this - super - if not cest la vie!

6. Did environmental factors undermine learning?

15 said NO but added comments like: "but we did have some sparks that put true light on the subject" and "but a small fire in electrical system did add a "spark" to things."

6 said YES because...
- the room was too hot and stuffy so I dozed off

- this room is always to damn hot
- the class was often too hot
- the wall switch blew up (not really, folks)
- the size of class in smaller room rather than large lecture room was more casual and comfortable
- Interpreter without light during the film show

7. If you were teaching this course, how would you expose students to the appropriate art and images?

- Push them more, ask alot of questions, get involved like an act and so on.
- More slides and film? a trip to the Memorial Art Gallery or even the one at Sibley's.
- slides
- slides, movies, required reading
- I don't know these things
- Barb Hodik did it better than I could attempt - Man and Symbols was well put together
- films, slides, field trip to a gallery perhaps
- The same - and I hope as well. Hodik is an excellent teacher - fun and informative and smart, smart, smart!
- museum visits to see actual originals on the walls
- more visual images. Art works objects
- the same that was done by Dr. Hodik
- audio visual aids in class and outside of class - some reading, some discussions. This class was presented well.
- gallery visits, slides, movies, speakers

Summary results?

YES - 13
NO - 6

ART HISTORY CURRICULUM EVALUATION

Joanne Szabla Evaluations - 26

1. Courses circled:

   20th Century - 4
   Philosophy of Art - 3
   Man and His Symbols - 2
   History of Criticism - 1
   History of Design - 6
   History of Crafts - 4
   Selected Topics - 3

2. Do you have any suggestions for other new courses?

- Perhaps a course on some of the newer "techniques" in Art such as op-art.
- Don't experiment on us.
- African art
- I thought panil discussions worked really well.
- Bauhous
- There is no need for any additional courses.
- How about some that deal with Amer. Arts specifically such as American Impressionism, Archeticture and Furniture.

3. Will increased variety help you?

   YES-22 NO-3

- Since I am a photo major these courses will help myself. They won't help me get a job but they do contribute to my mind.
- We can now have our choice of a course instead of being forced to take something that is a bore.
- The wide variety gives choose to pleasurable things one can learn about now than if only 2 courses were offered.
- My grade if better.
- Because I'm able to expand on my own interests.
- anything I can learn is to my benifit
- I feel we will learn more in our areas and also we have a choice which sounds good.
- more variety
- I can take what I feel will influence my work.
- I can take what I'm interested in.
- I can't believe how much my scope on Art has broadened.
- it can be boring & its time we might as well study something we like
- More directed towards my major if only I could get in those courses.
- By using these courses as an application to my work.
- this is much better than the old set up
- To concentrate the knowledge of these specific areas which helps very much.
- I feel that more can be learned if you have the choice of what to study. In the long run you learn more by covering less. As Miss Vanderroe said, "Less is More."

NO

- I feel all areas are covered.
- Because regardless of the new classes there is not enough room in the class to allow one to take the one he wants.
- Enrollment was limited and I couldn't get what I wanted for winter.

4. Size of class: all marked in the <u>middle</u>.

5. What additional changes would you like to see to provide a better learning experience?

- field trips
- more group museum visits
- I don't think that there is much more that can be done.
- More museum visits and more films.
- Drop or change Cont. Art, it is just as bad as American art was.
- better quality slides
- More class exploration on the local museums as a fresh. or soph.
- more field events
- more field trips and museum visits
- field trips together
- We explored everything and I don't think there is any more to do to help the course other than to have a guest speaker.
- visiting an artist's studio
- Take home exams are better than in class exams. You have more time to think and you opt more out of it.
- more concentration on one artist
- Maybe some more films -without Kenneth Clark.Some class visits of museums or gallerys

6. Did environmental factors undermine educational value of activities?

YES - 11

- No room and seats in class
- The first room we had was small and cramped. There was no air ventilation. The second room had no desks and discussion was limited because the chairs were nailed to the floor.
- For a short while we were having class in A-100 and there is no surface for writing.
- uncomfortable seats
- not enough benches ever
- Class was too small and ther were not enough benches.
- there was really no place to take notes in (new) class room
- room changes!
- First room was in bad shape, second too dark.
- room too small
- air control poor, no windows for ventilation

NO - 15

7. If you were teaching this course, how would you expose students to the appropriate art and images?

- lazers
- Take them to the museums on field trips and lecture there.
- Slides and any original work that was possible.
- Something with Joanne.
- I would teach the same as Joan except it would not be straight from the book.
- Probably the same way that it was done - slides, films, lectures.
- Slides and films rather than lecture.
- By the same use of visual images.
- This course was excellent. I see no way I could improve it, except by class field trips to museums to see actual work.
- Through books and films and lecture.
- Just the same fashion as was presented.

7. (cont.)

- Thru slides, handouts, field trips to see actual works.
- Like it was done.
- The way it was handled this quarter was the best I've seen since my days in Art Survey's classes.
- I would try to do it the same way, she was very effective.
- I have no ideas on this. As it was.
- In same way as teacher did.
- chronologically
- Slides, new films (if any), books, speakers or demonstrations.
- slides, I think

Summarized results?

YES - 13

NO - 10

Art History Curriculum Evaluation
ASIAN ART - Alan Fisher - 15 replies

1. Courses circled:
   20th CENTURY - 3
   MAN AND HIS SYMBOLS - 3
   PHILOSOPHY OF ART - 1
   HISTORY OF CRAFTS - 3
   HISTORY OF ART CRITICISM - 2
   HISTORY OF DESIGN - 3
   18th and 19th CENTURY - 1
   SELECTED TOPICS - 2

2. Do you have any suggestions for other new courses?
   - Expand Man and His Symbols
   - Any sculpture course
   - Why history? How about Ivan? Picasso, Bach,etc. More modern topics like Applied Design, Advertising Technique, etc.!
   - Let Photo Journalism majors take Printing courses i.e, Newspaper Design
   - Prehistoric Art, Roman and Grecian Art, have Asian Art divided in Japanese, Indian and Chinese art as separate courses. Paintings of Dutch and Flemish art, African art or South American colonial crafts.
   - History of Photography, Impressionism, selected artists. African Studies, Cycadic Art, Independent Studies. History of Architecture, Islamic, China, Japan, India
   - A course regarding the nature of aesthetics might be interesting but perhaps History of Art Criticism revolves around this.

3. Will increased variety help you? NO - 3 YES - 12

   - No because the courses you would like to take that are of interest are usually full before you get to them. Then we end up taking something we did not have in mind!
   - No before, there seemed to be some continuity to the program, now there is none. The teacher I had did not know the material he was teaching.
   - No I still feel my time could be spent better in other more relevant courses.

YES-a move in the right direction (for once)
   - choice of specific area that coincide with my interests
   - if we can get <u>in</u> the class that is more related to our interests
   - It will teach <u>me</u> more about one thing
   - Allows more flexibility
   - Won't have to take the same teacher twice
   - Widen my scope of art history
   - if I could receive the course I wanted
   - it gives a broader range of subjects than before, more opportunity to learn something unfamiliar
   - but, I would enjoy and feel that it is important to have a comprehensive understanding of Amer. Art from 700's until now. I think it is a necessary foundation as a practicing artist in Amer.

4. All students rated, "Do you feel the size of your class was:" in the <u>middle</u>.

5. What additional changes would you like to see that could provide better learning experiences?

- I learn best from films, if they are interesting.
- In Asian Art you need a book for the class to follow.
- A better slide presentation.
- Do some of the above.
- I like the format as is but strongly urge the use of captioned films for the deaf. Not all deaf students are fluent enough in sign language to make optimal use of interpreter or handout scripts with the film if not captioned.
- I enjoyed very much when Alan brought in original works - actually seeing the piece is a very effective learning experience.
- Less Tunnel Vision Teachers
- Better organization of class prupose and destination.
- More discussion groups even smaller gropus in which each could discuss a different aspect of a topic the first half of class and then the second ahlf everyone would get together and discuss the topic as a whole.
- I would like the teacher to know something about what he's teaching.
- I would enjoy a foundation source for information pertaining to the specific course. The above media is very helpful and different, I feel it should be used in addition to a more complete resource.
- more of a sequence

6. Did environmental factors s riously undermine educational value of activities?

YES 8 NO 6

NO - not really a factor
- concentration
- only a bit hot

YES- The acoustical properties of most RIT classrooms are very poor.
- the heating and ventilation were pretty poor (but better than last year in the lecture room for Amer. Art)
- room 1540 was ungodly hot
- too hot thru 1st 5 wks.
- first too hot, now chilled. The room was too large compared to the smallness of the class
- The classroom was extremely hot and stuffy and I fell asleep every day.
- The room was too hot, too light for films, and lights were bad.
- Just in the beginning when the temperature was very hot.
- It was too hot now it is just right.

Summarized results?

12 YES 3 NO

7. If you were teaching this course, how would you expose students to the appropriate art and images?

- slides, lecture presentations, films, examples of art forms - traditional and contemporary, etc.
- Learn by Doing - Give man a fish, he eats for a day. Teach man to fish, he eats for a lifetime....
- more "hands on" and visual presentations
- Fisher did well with what he had to work with.
- Present an outline - select certain areas and concentrate only on those.
- Through an eclectic mixture of the format listed in (5). Also captioned and/or scripted films.
- Probably in the same way that it was presented but I don't think I would use so many films.
- I'm not sure.
- establish brief background of information
- course variety was very good (media)
- initiated independence of students - more personally oriented
- Go on field trips as a class to museums of special interest or to ethnic festivals pertaining to the country of art the calss is studying. Bring in examples of the past and present thru up to date slides, movies, art objects from the country, and speakers who have had first hand experience on the matter.
- I think slide/lectures are effective when well presented with adequate slides.
- look deeper into each topic we went over - refer to modern things related to the images
- There was a vast amount of exposure to the art and images in class with slides, films and various references. The only thing I felt it needed (and perhaps not many students need this) is the comprehensive text. I did try this and found it helpful in uniting the time periods and various contries.

Art History Curriculum Evaluation
ASIAN ART - Alan Fisher - 15 replies

1. Courses circled:
   20th CENTURY - 3
   MAN AND HIS SYMBOLS - 3
   PHILOSOPHY OF ART - 1
   HISTORY OF CRAFTS - 3
   HISTORY OF ART CRITICISM - 2
   HISTORY OF DESIGN - 3
   18th and 19th CENTURY - 1
   SELECTED TOPICS - 2

2. Do you have any suggestions for other new courses?
   - Expand Man and His Symbols
   - Any sculpture course
   - Why history? How about Ivan? Picasso, Bach,etc. More modern topics like Applied Design, Advertising Technique, etc.!
   - Let Photo Journalism majors take Printing courses i.e, Newspaper Design
   - Prehistoric Art, Roman and Grecian Art, have Asian Art divided in Japanese, Indian and Chinese art as separate courses. Paintings of Dutch and Flemish art, African art or South American colonial crafts.
   - History of Photography, Impressionism, selected artists. African Studies, Cycadic Art, Independent Studies. History of Architecture, Islamic, China, Japan, India
   - A course regarding the nature of aesthetics might be interesting but perhaps History of Art Criticism revolves around this.

3. Will increased variety help you? NO - 3 YES - 12

   - No because the courses you would like to take that are of interest are usually full before you get to them. Then we end up taking something we did not have in mind!
   - No before, there seemed to be some continuity to the program, now there is none. The teacher I had did not know the material he was teaching.
   - No I still feel my time could be spent better in other more relevant courses.

YES-a move in the right direction (for once)
   - choice of specific area that coincide with my interests
   - if we can get <u>in</u> the class that is more related to our interests
   - It will teach <u>me</u> more about one thing
   - Allows more flexibility
   - Won't have to take the same teacher twice
   - Widen my scope of art history
   - if I could receive the course I wanted
   - it gives a broader range of subjects than before, more opportunity to learn something unfamiliar
   - but, I would enjoy and feel that it is important to have a comprehensive understanding of Amer. Art from 700's until now. I think it is a necessary foundation as a practicing artist in Amer.

4. All students rated, "Do you feel the size of your class was:" in the <u>middle</u>.